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PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

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PUBLISHED BY HARVARD UNIVERSITY

1904

THE BRHAD-DEVATĀ

ATTRIBUTED TO

ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH
AN INTRODUCTION AND SEVEN APPENDICES, AND
TRANSLATED INTO ENGLISH WITH CRITICAL
AND ILLUSTRATIVE NOTES

BY

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AND FELLOW OF BALLIOL COLLEGE

PART II

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ABBREVIATIONS

The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.

- AB.** = Aitareya Brāhmaṇa.
AGS. = Āśvalāyana Gṛhya Sūtra.
Āṛṣ. = Āṛṣānukramaṇī.
AS'S. = Āśvalāyana Śrauta Sūtra.
AV. = Atharva-veda.
BD. = Bṛhaddevatā.
JAOS. = Journal of the American Oriental Society.
JRAS. = Journal of the Royal Asiatic Society of Great Britain and Ireland.
KB. = Kauṣītaki Brāhmaṇa.
KZ. = Kuhn's Zeitschrift.
M.M. = Max Müller.
n. = Nītimañjarī.
Nir. = Yāska's Nirukta.
R. = Rājendralāla Mitra.
r. = the reading in Rājendralāla Mitra's text.
RV. = Ṛg-veda.
ṣ. = Śaḍguruṣiṣya.
s. = Sāyana.
S. = Sarvānukramaṇī.
S'B. = Śatapatha Brāhmaṇa.
TB. = Taittiriya Brāhmaṇa.
TS. = Taittiriya Saṃhitā.
v. r. = various reading.
VS. = Vājasaneyi Saṃhitā.
ZDMG. = Zeitschrift der deutschen morgenländischen Gesellschaft.

BRHADDEVATĀ

TRANSLATION AND NOTES

1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text^a, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

जमकुत्वा bfk m¹, corrected to जमकुत्वा b, जमकुत्वा rd (Rgvidhāna i. 1.1 has जमकुत्वा मन्त्रदुग्धः).—अग्नेर्भ्यो Bhr³m¹, अग्नेर्भ्यो r.

^a The words *samāmnāyānupūrvāśaḥ* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm¹rbk, हि तत्सर्वं r¹r⁴.—अवमहति hm¹bfn, अविमहति r², अधि-
महति r.—With the words देवतस्यो हि मन्त्राणाम् cp. Sarvānukramapī, Introduction § 1:
मन्त्राणां . . . देवतविद्; and मन्त्राणां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*viññāpayati*) as to their (*tad* = *mantrāṇām*) intentions^a which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*rṣiṇām mantradṛṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्विज्ञांस hm¹b, तद्विज्ञांस f, तद्विज्ञांस k, तद्विज्ञांस r²r⁴, तद्विज्ञांस r.—तद्विज्ञायाञ्
hm¹rfk, तद्विज्ञायाञ् b.

^a Cp. Nirukta vii. 3: *evam uccāvacaīr abhiprāyaīr rṣiṇām mantradṛṣṭayo bhavanti*.

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies^a.

द्वौक्त्वानां Bhm¹r³, द्वौक्त्वानां r.—वा hm¹fk, व b, no particle r.

^a Cp. Sarvānukramaṇī, Introduction § 1: 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished.' Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya^a.

इह hm¹r, इव bfk.—सूर्यमेव च hm¹r bfk, सूर्यमेव तु r¹r⁴.

^a Cp. below, i. 69; Nirukta vii. 5; Sarvānukramaṇī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)^a. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं m¹b, देव hd, देवं fkr.—मत्तया hm¹r³r⁴, हत्तया b fkr.—तद्देव b fkr, तद्देव hm¹d.—
The end of the *varga* is here marked by १ in bm¹, not in hdfk.

^a Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons^a.

^a Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुखाग्निवी तु hm¹rb, सुखाग्निवी तु f, सुखाग्निवसु r¹r⁴.—इक्षेते hm¹r, इक्षते b fkr¹r⁴.—ताः सुः r, ता सुः hfk, ता सुस् m¹, ता सु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

3] —i. 14, 15 TRANSLATION AND NOTES [Introduction

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्चयन्तिव hm¹r, अर्चयन्तिव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवन्तिर्वा सुवन्तिर्वा hm¹bfr², सुवन्तिश्च सुवन्तिश्च r.—अविमिक्षत्तदग्निमिः hm¹r, अविमिक्षत्तदग्निमिः bfr² (मंदग्निमिः f), मन्वेष्वर्वागुदग्निमिः r¹r³(r⁴?).

11. When the name of a deity is mentioned in the second person^a in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

मिधीयते Bhm¹r³, प्रवृज्यते r.—तमेव देवतां विद्यान्मन्त्रे hm¹bfr, तमेवाहुः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm¹k.

^a Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapurusaḥyogās toam itī caiteṇa sarva-nāmnā*.

3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr³fkr², तु देवता hm¹, तद्विषयता r.—मिधानां hm¹rbfk, मिधानं r¹r⁴.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृष्टान्ते देवता यस्मिन् hm¹rbk, चित्रं तद्वृज्यते चास्मिन् r¹r⁴.—एकस्मिन् hm¹r⁴, एकस्म bfr, एतस्मां r¹.—h has on the margin चित्रं तद् दृष्ट्यते चास्मिन्नेकस्मां वज्रसु द्वयोरिति भाष्ये पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*ṛṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

हृदो hm¹bfkr², हृदोभो r.—च प्रवायते Bhr²m¹, तस्मादायते r.—अविसृजं तु bfkrdh (corrected on margin in h to °सूक्तानि), अविसृक्तानि (तान्वाच यावत्वेकस्मिन्) r¹r⁴.—The reading of 15^{ab} in the text is that of Bhr²m¹; instead of this r reads देवतीका तु यावत्सु देवतायास्तदुच्यते. h has also on the margin सूयतीका तु यावत्सु देवतायास्तदुच्यते इति माधे पाठः। With reference to 15^{ed}, h has on the margin: यावत्सर्वः समा-यित च°।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandaḥ-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

चाः खुस् hr²r²r⁵, या खुस् bfm¹, या खु k, या खु r.—तद्वहः hdfm¹, तद्वहः r, °हहः k, तद्वहः b.—वैविध्यमेवं Bhr²m¹, वैविध्यमेतत् r.—The end of the *varga* is here marked by ३ in hdmfbk.

4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn^a, or such as belong to a stanza (only), as well as such as are incidental^b.

मन्त्रेषु hr²b, मन्त्रेषु fk.—°च वर्गमात्रं hm¹bf, °च चरमात्रं r, °च वर्गमात्रं k.

^a Cp. Nirukta vii. 13 and x. 42.

^b Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

मन्त्रो वै hm¹r, मन्त्रो वैः bfk.—वै चक्षुः hm¹r, वैः चक्षुः b, वैर्क्षुः r¹r⁴fk²r⁵.—व्यानि hm¹rfk, व्यानि br⁴.—च व्यानिचित् Bhm¹r⁵, प्रसङ्गतः r.—18^d=41^d.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

°प्रकारेऽपि hm¹rbfk, °प्रकारेऽपि r¹r⁴r⁵.

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described^a. When a hymn is broken up (*bhinne*)^b, one should here state the deity from (its) characteristic mark^c.

•श्रेष्ठं hm¹r²br²r⁷, •श्रेष्ठं fkr², •श्रेष्ठं r.—देवतामिह विद्वतः m¹rbfk, देवता विं-
मेदतः hd. No various reading is given by Rājendralāla Mitra.

^a This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, Sagenstoffe, p. 8). ^b That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramapī i. 139. ^c Cp. Sarvānukramapī i. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful^a.

यथावच्च hm¹r, तथावच्च bfk.—कर्मसु hm¹rb, कर्म प्र^o fkr².—The end of the *varga* is here marked by ४ in hm¹bfk.

^a Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

5. Origin of names.

22. ^aBecause the praisers, at the beginning and end of hymns, proclaim the occasion^b, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना bfk², देवता नाम्नाम् r¹r⁴, देवतानाम्ना hm¹r².—उपेक्षेतिह hbfkr, उपेक्षेति हि m¹, उपेक्षेतिह r¹r⁴.

^a Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in *Album-Kern* (Leiden, 1903), pp. 334, 336. *

^b That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?'^a

सत्त्वानां r¹, सत्त्वानां f, सत्त्वानां all the rest. — वा bfk¹r², च hm¹r. — यद्वाब्दं r¹r⁴, यद्वाब्दं hm¹rbk.

^a This expression is equivalent to *laukyānām*; cp. *laukyānām vaidikānām vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पुराणाः all MSS. except r^1r^4 , which have पौराणाः.—मन्वते hr^3 , मन्वते $Bm^1r^1r^4d$: I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because h and r^3 are the most correct of the MSS., and because मन्वते is very easily altered to मन्वते, as is proved by the fact that d , which is a copy of h , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction^a and extraction^b.'

यदुद्धयोपवसनात् hm^1rb , यदुद्धयोपवसनात् f , यदुद्धयोपवसनात् $r^1r^4r^5$.—तथा-मुद्यायवाच्च यत् bfk , तथामुद्यायवाच्च r^1r^4 , तथामुद्यायवाञ्जपात् hr , तथा यवाञ्जपात् m^1 (the syllables पारा in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

^a I have assumed this to be the most likely meaning from the use of *upa-vas*. ^b Lit. 'the condition of being the descendant (*āyana*) of him (*amasya*).'

26. With regard to that (question), Yāska, Gārgya, and Rathitara say, 'from four: from prayer, from the diversity of objects^a, from speech, and from action.'

०रधीतराः hm^1rbf , ०रधंतराः kr^3 .—Between इति and तवाङ्गर् fk insert नामानि कर्मतस्वाह शोमते, evidently copied by mistake from 27^{ab}.—वार्धवेख्याद् hm^1rb , वार्धवेख्याद् fkr^3r^5 (०ख्याद् f), च च वेख्याद् r^1r^4 .—The end of the *varya* is here marked by y in $bfdm^1$, not in k .

^a *Artha-vairūpya* here corresponds to *rūpa* in 25.

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action: prayer and form and utterance^a, all arise from action.

कर्मतस्वाह $hr^1r^3m^1bfk$, कर्मणां वाह r .—वार्ध $hr^3br^3r^5$, वार्ध r , वार्ध fk .

^a *Rūpa* here corresponds to *artha-vairūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

dent^a, as well as from addition and extraction, is simply action: and so hear (what) the reasons (are).

यदृक्षोपवसनात् hrb, यदृक्षोपवचनात् fkr², यदृक्षा निवासात् r¹r⁴.—तथासु-
ष्यायसात् यत् hrb, तथासुष्यायसात् यत् fk, यद्वा मुष्यायसात् r¹r⁴.—तथा तदपि all
MSS. except b, which has तत्तावदपि.—कृशुधं च m¹bfk, कृशुधं तु r, कृशुत्वं च hr²d.—
हेतवः Bhm¹r², हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due
perhaps to the metre). The R̥gvidhāna has instances of the same loose usage (i. 3. 4; iii.
4. 1). हेतुतः (the reading apparently of r¹r⁴) looks too much like a correction (cp. i. 46).

* *Yādṛchayā* is the only word here and in 25 which is not in the ablative, probably
owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*
(for *ca yat*) in 25 was probably due to *yādṛchayopavasanāt* being understood by the copyist
as one expression and the consequent necessity of making up the number nine in some
other way. The corruption is not repeated in 28 because of the absence of this necessity.
Yādṛchayā (scil. *nāma*) is explained below (i. 30) as *yādṛchikam nāma*.

29. Creatures arise from action; from action (comes) the inter-
course of beings. And a being comes into existence somewhere: it is produced from (its) abode.

प्रजाः hm¹r, प्रजा r¹b fkr².—कर्मतः सत्त्वसंनतिः hm¹rb, कर्मतः सत्त्वसंनतिः f(जावतिः
kr²), कर्मवः सत्त्व जायते r¹.—कृषित् all MSS. except r¹r⁴, which have सतो.—संजायते
सत्त्व k, स जायते सत्त्व hr²d, संजायते सत्त्व fm¹r, संजापयेत्त्व b, निवसते सत्त्व r¹r⁴.

30. An accidental name is given somewhere or other: one
should know that that also is here (derived) from a comparison
with some (form of) becoming.

तु नामानिधीयते hm¹r, नाम नामाधीयते fkr², नाम नाम धीयते r¹r⁴, नाम
नामापि निधीयते b.—जीपम्यादिह hm¹r²r⁴r⁵, जीपम्यादिपि b fkr², जीपम्यादेव r.

31. For there is no (form of) becoming unconnected with
action, nor is any name meaningless. Names have no other source
than becoming; therefore they are all derived from action.

ज नामासि hm¹r, ज नामाह b, त नामाह f, तन्नामाह kr².—The end of the *varga*
is here marked by ई in hd, by १ई in fk, not at all in bm¹.

7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addiction

simply becomes a prayer : from (words expressing) luck, such as *svasti* (welfare),

यस्य hm^1bfk , यत्तु r .—यस्यवास्य hm^1r , यस्यं च b , यस्यं च $r^1r^4fkr^2$ (यत् f).—
मयस्य तु m^1rfk , मयस्य हि hb .—स्वस्वादेर्मयसादिह $hm^1bkr^2r^5$, स्वस्वादे मयसाणि
ह corrected to *दिह f , स्वस्वादेर्मयसाणि च r , आशासे मयसाणि च r^1r^4 .

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'^a

अपि कुत्सित* hm^1rb , अपि कत्सित* f , अपिक्त्सित* kr^2 .—इह $bfrk$, अपि hr^4 .—
विदितान्वपि hm^1rfk , वि[दितान्व]पि b , निदितान्वपि r^1r^4 .

^a That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutaita* if the word is an epithet of 'beast' (*mṛga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये Bhm^1r^3 , ये r .—येव hr , खिवं bfk .—प्रभावाद्देवतात्मनः $hr^3fr^2r^1$, प्रभावा देव-
तात्मनः m^1k , प्रभावाद्देवतात्मनः b , वाक्प्रभावेव चात्मनः r .

35. Praise (47)^a, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवदिह्वा $m^1r^3r^3$, प्रवादिह्वा k , प्रवदिह्वा $hdbfr$: cp. the various readings in 57.

^a The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*ārāṇa*), narration (*ākhyāna*), plaint (*paridevanā*), blame (*śatadā*), and laudation (*pratapnā*) are given.

36. commission (51), injunction (52), vaunt (53), lament^a (53), narration (58), conversation (52), purifying narrative^b (53).

^a Corresponding to this (*vālapitam*) we have *vāḷpa* in 53. ^b Simply *ākhyāna* in 53.—The end of the *varga* is here marked by ॐ in m^1dfk , not in b .

8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिराधस् r^4 , प्रतिरोधस् fkr , प्रतिषेधस् b , प्रतिबिधस् hm^1r^7 (cp. the various readings in 55).—प्रतिवाक्यं तथैव च $hm^1r^3r^7$, प्रतिवाक्यं च नाम यत् r , प्रतिवाक्यं च नाम यत् bfk .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रमादापह्नवी hm^1rfk , प्रसादप्रह्नवी b .—च ह $hm^1r^3r^7$, च ह b , धि ह k , च धि ह f , च यत् r .—संस्वरो hm^1 , संस्वरो bfr (cp. various readings in 56).—यच्च Bhm^1r^3 , नाम r .

39. abuse (48), eulogy^a, invective (49), curse^b (49, 58); preposition, particle, noun, and verb^c;

आक्रोशो $hm^1r^3br^7$, आकाशो fkr .—मिष्टव^a $hr^3m^1r^7(f?)$, मिश्रव^a kr^2 , मिश्रव^a r .—धिपः $hbfbk$, आधिपः r .—उपसर्गो hm^1rb , उपसर्गो $r^1r^4fkr^2$.—निपातश्च $hbfbk$, निपाताश्च r^1r^4 .

^a No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). ^b See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). ^c These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present^a, and future; masculine, feminine, neuter^b: of such a nature are the formulas in all the Vedas everywhere.

मविष्यं च hm^1k , मविष्यं f , मविष्यच्च br .—पुमां MSS.—स्त्री च $hm^1r^3br^7$, स्त्रीत्वं fkr , स्त्र्यच्च r .—सर्वदेहेषु सर्वशः Bhr^3m^1 , सर्वदेहेष्विति स्थितिः r , सर्वदेहेष्विति स्थितिः r^4 .

^a *Bhavya* here meaning 'present,' in i. 61 means 'future.'

^b Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्कार्यदर्शनाधीया $hm^1bfr^5r^7$, तेषां निदर्शनाधीया r .—धर्षाः hm^1r , धर्षं bfk .—ब्राह्मणे चाथ कस्ये च निगद्यन्तेऽथ कानिचित् hm^1rbfk , विधौ कस्ये च देवे च निगद्यन्तेऽथ कर्हिचित् r^1r^4 .—The end of the *varga* is here marked by ८ in hm^1bfbk .

9. Definition of noun and verb.

42^a. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

*चरितेनेह^{rbk}, *चारितेनेह^{hm¹f}.—इब्^{hm¹b}, इब्ने^{rfk}.—तदचर^{hm¹b}, तदाचर^{fk}.—42-45 are omitted in r¹r⁴.

^a The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विमल्लयः^{hr³r⁷m¹}, विमूतयः^{fk}.

44. That notion which, connected with many actions, becoming a later from an earlier^a, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियामिनिर्वृत्तिवशेन^{m¹r}, क्रियामिनिवृत्ति^f, क्रियामिनिर्वृत्तवशेन^h, क्रियामिनिर्वृत्तिवशेन^{bfk}.—सिद्ध^{m¹bfk}, सिद्धा^h.

^a That is, which expresses sequence of time: the expression is taken from Nirukta i. r.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियामिनिर्वृत्ति^{m¹rfb}, क्रियामिनिर्वृत्त^h.—ऊदन्वाशब्दामिहितो^{hm¹fr}, ऊदन्वाशब्दमिहितो^b.—विमल्लयव्यय^{hm¹r}, विमल्लयव्यय^{fk} b. The end of the *varga* is here marked by Q in hm¹bfk.

10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह^{hr³r⁴m¹bfk²}, विविधान्वपि^r.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता आशीः^{hr¹r³br²m¹}, प्रोक्ता आ^{fk}, प्रोक्ताऽवाशीः^r.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)^a reviles.

मन्त्रे hm^1rb , मन्त्रः r^1r^4 , मन्त्रो r^3fk .—प्रशंसा मोक्षस्व hm^1rbfk , प्रशंसा मोक्षस्व r^1r^4 .—
सोमरेः m^1 , सोमरेः hr , सोमरे b , सोमर $fk r^3$.—माता मेत्व hm^1r , माता मेत्व $fk r^1r^2r^5$.

^a VS. xxiii. 25; TS. vii. 4. 19³; SB. xiii. v. 2⁵; TB. iii. 9. 7⁴; ASB. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhidam*: x. 48. 7) there is invective (39);

अहं मोक्षमन्नं hm^1r , अहं मोक्षमन्न b , अहमोक्षमन्न f , अहमोक्षमन्न kr^3 .—निष्ठा hm^1br , तिदा $fk r^3$.

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दृष्टेति $hm^1rbfk r^2r^5$, दृष्टादि r^4 .—परिदेवना hm^1rb , परिदेवना $fk r^3r^4r^5$.—The end of the *varga* is here marked by १० in $hb fkm^1$.

11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsit*: x. 129. 5) is doubt (35); 'I was Manu' (*aham manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imam no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च hm^1rbfk , आसीद्विचक्ष r^1r^4 .—कत्यना hm^1r , कथना r^1r^4bfk , कच्छना r^5 .—
उच्यते hm^1rbfk , उच्यते r^1r^4 .

52. 'Here let him say' (*iha bravitu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice^a is prohibition and admonition (38).

संज्ञाप $bfkr$, संज्ञाप hm^1 , संज्ञाप $r^1r^3r^4$.—अनुपोष मे hr^3m^1B , अनुपोष मे r .—प्रति-
वेधोपदेशी hm^1rbfk , प्रतिवेधोपदेशी r^4r^5 .

^a That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative^a (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)^b; 'without a husband' (*avirām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'^c (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विद्यापः खान् hr³r²r⁷b fkm¹ (no *visarga* b fkm¹), विद्यापस्तु r.—अवीरामात्मनः hr³r⁴m¹b fkr², अवीरामिव माम् r.

^a *Akhyāna* here corresponds to *pavitrākhyāna* in 36. ^b *Vilāpa* here corresponds to *vilapitām* in 36; the latter expression is also used in Nirukta v. 2 with reference to the above passage (i. 179. 4). ^c In Nirukta vii. 3 this passage is, however, described as *plaint* (*paridevanā*).

54. Obeisance (37, is expressed) in (the formula of) Śunaḥśepa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)^a; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)^b,

मुनःशेपे m¹r, मुनःशेपे b, मुनःशेपे r², मुनःशेपे f, मुनःशेपे kr², (रो) मत खवे r¹r⁴.—मुञ्चोऽहं खाम् hm¹r f k, मुञ्चो ह खाम् b.—Instead of 54^{ad}, as given in the text according to hm¹r b f k, a totally different line occurs in r¹: यां कस्यचनित् नोऽरयः परिसुप्तमिह ते, the first *pāda* of which is the *pratīka* of a *khila* mentioned below (viii. 45).

^a Cp. below, viii. 44; Meyer, *Āgvidhāna* xxiii, xxvii. ^b The author here seems to have been unable to quote an example of *samkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitāśa^a; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1-3)^b, again, (expresses) an obstacle (37).

वितशस्त्र m¹h f k, वितशस्त्र br.—यः Bhm¹r², नुः r.—महानग्ना^a hm¹r f k, महानग्ना^a b.—खात् hm¹, खात् fkr², आ b, नु r.—प्रतिराधो h d f, प्रतिराधो kr², प्रतिरोधो bm¹r (cp. above, 37).—सुमित्त्वपि m¹hr²f, सुमित्त्वपि kr², सुमित्त्वमि br⁷, सुमित्त्वत r.—The end of the *varga* is here marked by ११ in hdm¹f, not in bk.

^a See Aitareya Brāhmaṇa vi. 33. 1, and Śāyana's comment in Aufrecht's edition; also Haug, vol. ii, p. 434. ^b Cp. AB. vi. 33. 19, Haug, vol. ii, p. 435.

12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्विव hm¹r, प्रमादस्त्विव b, प्रमादस्त्विव fkr².—न स स्व hm¹r³f, नमस्व kr², नमस्व r, omitted in b.—अपहृवः bhr³m¹, अपहृव f, अपहृव k, अहृव r², अमिहवः r.—संज्वरः hr¹m¹, संज्वरः fk.—56^{ad} and 57^{ab} are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)^a—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau*: A V. xx. 133. 1-6)^b.

यामयेऽपहृवो r⁴, यामन्नपहृवो r, यामनुपहृवो r², यामनुपहृवो hd, यामन्नपहृवो b, यामनुपहृवो fkr², यामनुपहृवो m¹.—नेवा hdm¹bfb, नेति r.—प्रवद्विहवा hr³kr², वद्विहवा fbm¹dr (cp. 35).

^a Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'paknavo na), the transposition of the negative is remarkable, and we have thus two examples of *apaknava* and none of *abhiṣṭava*: see note on i. 39. ^b The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsit*: x. 129. 2)—this (stanza) they pronounce to be narration (36)^a; 'may they be childless' (*aprajāḥ santu*: i. 25. 5^e) is a curse (39)^b, while 'blessed' (*bhadram*: i. 89. 8) is a prayer^c in Gotama^d.

भद्रम् hdm¹r, बद्रम् bfbkr².—गौतमे m¹, गौतमे hfbkr². The author of i. 89. 8 (*bhadram karṣebhī*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गौतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e.g. as गौतमे, 'in the hymn of Gotama' (but गार्त्तमदे in iii. 36). (In ii. 129 hbm¹ have all wrongly गौतमे for गौतमे; cp. also critical note on ii. 46.)

^a The same term is used to describe the same stanza in Nirukta vii. 3. ^b 'Curse' (39) is twice exemplified, once as *śūpa* (49), and once (57) as *abhiśūpa*. ^c This is the second example of *āsis* (35). *Apaknava* in i. 57 (note ^a) would therefore not stand alone as exemplified twice. ^d The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम् $hm^1r^3bfr^2r^7$, इदार्थजम् r .—प्रयोगतम् hm^1rfk , प्रयोगे तच् b .

60. These contents (*vākyārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference^a.

०तां सूक्तमाग्निनीम् hm^1bfr , ०तां सूक्तमाग्निनाम् r^1r^4 , ०ता सूक्तमाग्निनी kr^2 .—संययते hm^1rb , संययते fkr^2 .—स्वचा० hm^1rb , तचा० r^4 , ०स्व आनु० f , ०स्वा आनु० kr^2 .—The end of the *varga* is here marked by १२ in $hdbf$, and by २२ in k , not at all in m^1 .

^a These various forms of statement in reality imply praise of the deity with which they are connected.

13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be^a, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^3m^1bfr^2r^7$ read $6r^{ab}$ as in the text; r has मवद्भूतं मविध्यच्च वद्भूमं स्थावरं च यत् ।

^a *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācya*)^a.

एषा hm^1rbfk , एषां r^1 .—यद् Bhr^3m^1 , तद् r .—च वाच्यं hdr^3m^1b , च वाक्यं r^5r^7 , च वाच f , च वाचं k , चाव्ययं r .

^a That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp. Vedāntasāra, § 144, and introductory stanza, ed. Böhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

ऊर्ल्लिष $hr^3m^1bfr^2r^7$, ऊर्ल्लिष r .—निवेक्ष्य स्त्रिषु hm^1r , निवेक्ष्यः स्त्रिषु b , निवेक्ष्यास्त्रिषु f .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतन्मूतिषु hdr, एतन्मूतिषु m¹, एतन्मूतिषु b, एतन्मूतिषु f, चन्मूतिषु k, एतन्मूतिषु r¹r⁴.—अजितं hm¹rbfk, अजितं r⁴r⁵r⁷.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एव हि hm¹r²r⁷, एव च bfr², एव च r.—The end of the *varga* is here marked by १३ in bfrkm¹hd.

14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati^a, but in that (celestial) world, Agni Śuci^b.

पवमानोऽपिर् hm¹rbfk, पवमानापिर् r¹r⁴.—पिर्वनस्पतिः Bhr²m¹, पियु पावकः r.—अमुष्मिन्नेव m¹r²r⁵r⁷, णेव f, णेव hd, णेव bkr.

^a Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.
^b Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4^a, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara^a.

ईक्षितः r¹r²r⁵bfk, ईक्षितः hm¹r.—जातवेदाः r, जातवेदा hdm¹bfk.

^a The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapūṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

एवं नतः सह hm¹rbfk, एवं सह संयुतः r¹r⁴.—स युतः hm¹rbfk, तु युतः r¹r⁴.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities^a.

मध्यतो hr²m¹, मध्यतो bfr.—वायुरेव च hm¹rfk, वायुरेव वा b.

^a Cp. *Itara eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇī, Introduction ii. 8 (with Śaṅgurusīṅga's comment).

70. Owing to the majesty^a of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm^1r , तत् fk , तच्च b .—तच्च तच्चैह दृश्यते $hr^3m^1br^3r^1$, तच्च तच्चैह दृष्टि f , तच्च तच्चैह दृष्टि k , तच्च तच्चोपस्यद्येत् r .—The end of the *verse* is here marked by १४ in $hdbm^1fk$.

^a Cp. Nirukta vii. 5: *tāsāṃ mākābhāgyād chaikasyā apt bahūni nāmadheyāni bhavanti*.

15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)^a.

नामानि यद्देव्यः hfr , नामानि यद्देव्यः k , यन्नामानि देव्यः b .—द्योनिताम् hm^1br , द्योनिताम् fkr^2 .

^a Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *ītaretarajanmānak*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टाया m^1rbfk , प्रतिष्ठाया hd , प्रदिष्टाया r^1 .—तद्भक्तायत् hm^1fkr , तद्भक्ताय b .—येषिदेवं वदन्ति ताः hm^1rbfk , येषं येषिददन्ति तु r^1r^4 , ताः r^5 .

73. The Soul (*ātmā*) is all^a that is proclaimed to be an attribute (*bhakti*)^b of those three chief lords of the world who have been separately mentioned above.

पुण्यपुरसाये सूता hm^1fr , येसूता kr^2 , योसूताः r^4 , पुण्यपुरसेयता b .—योकादि^a hm^1rfk , योकारि^a b , योकाधि^a r^1r^4 .—यद्यन्नतिः प्रकीर्तते hm^1rbfk , यद्यन्नतिः कीर्तते r^1r^4 .

^a Cp. Nirukta vii. 4: *ātmā sarvaṃ devasya*.
Indica edition, vol. iii, pp. 111 and 392, last line.

^b Cp. Durga on Nirukta, Bibliotheca

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle^a of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्विषायुधं r^4 , तेजस्विषयवा: m^1 , तेजसे वयवा: hd , तेजसे वायवा: r^2 , तेजसे वायवा f , तेजसे वायव: ($°वस् b$) br^1r^2 , तेजसे वायवा kr^2 .—यस् यत् Bhr^2 , तस् तत् r .

* See Nirukta vii. 4: *ātmavaiśāṃ rāho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

वज्रदेवता सुतयो kr^2 , वज्रदेवताया: सुतयो rd , वज्रदेवता या सुतयो hm^1bf . The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विषत्सं-सुतयश्च $hm^1r^2r^3r^7f$ ($°वस् f$), द्विषत्संततयश्च kr^2 , त्रिषत्सुतयश्च b , इन्द्रश्च सुतयश्च r .—पतीनामिष hrb , पतीनामिष $m^1fkr^2r^3r^4$.—The end of the *varga* is here marked by १५ in $hdbf$, not in m^1k .

16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhaktiḥ*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवताया: सुतो m^1r , °ताया सुतो $hdbfk$.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुताम् सर्वाण् hdm^1 , सु तां सर्वाण् r , सु तां सर्वाण् b , सुतत्सर्वाण् fk , सु या सर्वाण् r^1 .—तद्येद्दे hdm^1fk , तद्येद्दे b , तद्येद्दे r , तद्येद्दे r^1r^4 .

78. That deity to whom the oblation is offered, and to whom the hymn belongs^a, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते hr^4m^1 (cp. Nirukta vii. 18), निरूप्यते $rbfk$.—यस्य $hrbf$, यस्य kr^4 .—सूक्तं च hm^1bfk , सूक्तं तु r .—यैव तच्च $hrbfk$, तच्च तच्च r^1r^4 .—प्रधानं hm^1r , °न fk , °ना b , °नो r^1r^4 .—ज्ञान् $hrfk$, ज्ञा b , ज्ञी r^1r^4 .—या सुता: hdm^1f , या सुता b , या सुया k , या: सुता: r .

^a Cp. Nirukta vii. 18: *yas tu śūktam bhajate, yasmāt havir nirūpyate*.

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm¹rbfk, इह r¹r⁴.—एतिवाम् hm¹rbf, एविवाम् kr³.—समासेनेवमुक्तसु hm¹rbfk, समापयन्तु तत्सर्वम् r¹r⁴.

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names^a.

वाचां m¹br¹r⁴, वाचा hrfk, वाचः r⁴.—मंघः शब्दो f.—The end of the *varga* is here marked by १६ in hdbm¹, not in fk.

^a Cp. above, i. 2, 4.

17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्त्वान्^a hrfk, सामान्^a b.—देवतावद् r¹r⁴, देवता च rbfk, देवतां च hd.—8r^{od} is the reading of hdrfk; तुद् - - - च तासु ता क्षुतिविद् b.

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Br̥haspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the Ṛbhus, the Aśvins,

येस्त्वभिर् rbf, येस्त्वभिर् k, धीरभिर् r⁴, यस्त्वभिर् hdbm¹.—पूषा चाप्युमनो hdr, पूषा चाप्युमनो f, पूषा चाप्युमनो k, एषा चाप्युमनो b, पूषोषा मृमनो r¹r⁴.

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuṇa, separately, and both together,

देवी च m¹br, देवी हि hd, देवी र्वि fk.—सह च fkr, त्र्यह च b, च सह m¹, च मह hd.—तापुमो hbrfk, ता उमी m¹.

84. the All-gods, Savitr, Tvaṣṭṛ (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः hrfk, मसः b, मृसः r⁴.—रथसंयुताः hfk, *सं-उतां b, *संयुतः r, *संयुतः r⁴.

85. are praised separately in their various hymns and stanzas by their names: these (names) of theirs in their respective praises I will declare in order.

सूक्तिर्धर्मिण्य hr bfk, सूक्तिष्वु च r⁴.—The end of the *varga* is here marked by १७ in hdbfm¹, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*haviṣpankti*), and on the other (are) simple invocations by name.

हविष्पङ्क्तिः hr³r⁴m¹, हविष्मन्निः fk, हविषान्निः b, हविष्यन्निः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity^a, and by might.

बभ्रते hm¹r¹bf, बभ्रते k, बभ्रितम् r⁴.—नामधेयैश्च hm¹r¹bfk, नामनिश्च r¹r⁴.—बलक्षत्वा hm¹r¹f, बलक्षत्वा bk.—बलेन hm¹r¹f, बलेन k, चलेन b.

^a The same expression, *balakṛtī*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वैश्च hr⁴b¹fkr³, सर्वैषु r¹m¹.—नामधेयैश्च Bhr³, नामनिश्च r.—मयतेऽच येः hrfk, मयते च येः b, मयते च यः r⁵r⁷, मयतेऽसिद्धिः r⁴.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

अवस्यत्यतो hr, अवस्यंततो m¹, अवस्यत्वतो b¹fkr³r⁴.

90. Let this application of these (three) lights^a take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अद्यं hm¹r, इयं bfk. — प्रयोगस्त्वितिषां hm¹r fk, प्रयोगस्त्वि तिषां b. — ज्योतिषां चिषु hm¹r, ज्योतिःषु चिषु r²r⁴, ज्योतिष्वनुषु b, ज्यो षु चि च fk. — वर्तताम् m¹, वर्तताम् bfk r, वर्तताम् hd. — The end of the *varga* is here marked by १८ in hdm¹bf, not in k.

^a Op. i. 97 and Nirukta vii. 20.

19. The three Agnis.

91. Because this (terrestrial Agni) is led^a (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

इयं नुमिर् br, यनुमिर् hm¹, यन्नमिर् fk. — च तम् hm¹r bfk, सन्नत् r⁴. — चक्रतुः hm¹, चक्रतुः b, चक्रतुः fk, च क्रतुः r.

^a The root *ni* being etymologically connected with the second part of the name (cp. *nīḥ paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)^a, or because he is known (*vidyate*) here by creatures (*jātaiḥ*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutah*)^b both worlds^c (separately).

हि जातः सन् r⁴, हि जातस्व hm¹b, हि जतस्व f, हि यन्नस्व kr², च जातस्व r. That जातः सन् must be the correct reading, in spite of the almost universal जातस्व, is apparent from ii. 30; cp. मध्यमस्व for मध्यमः स in ii. 44, and दारस्व for दारसु in iii. 6. — यद्वाच hm¹r bfk, यद्वाच k, यद्वाच r⁴. — ऽनामानी hm¹fk, ऽनामानाच् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमी, not to उमी), उमी omitted in f. — समामृतः hrf, समामृतः m¹b k, समामृताः r⁴.

^a This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vatmaṇ viduḥ*). Three others (agreeing with Yāska) are given below (ii. 30, 31). ^b *Samāpnutah* (cp. r⁴) would be the usual word in this sense. ^c That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)^a: thus some (names) of Agni are mentioned only incidentally.

विकञ्जयम् hdm¹r, विकञ्जयम् f, विकञ्जयम् b, विकञ्जयम् kr², ववतिरयम् r⁴. — एतिषां hrbfk, एक्षु r⁴. — वक्षन्ते hr³, वक्षन्ते m¹r, वक्षन्ते r⁴, वक्षन्ति bfk.

^a Op. ii. 59: *visṛjann apaḥ*; also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays: therefore (the poet) calls them hairy ones (*keśinah*)^a.

अर्चिनिः केस्यं hdm¹r⁵, अर्चिनिः केस्यं f, अर्चिनिः केस्यं r², अर्चिनिः केस्यं k, अर्चिनि केस्यं b.—वैव hm¹b¹fk, त्वि r²r⁴, वैव r.—असौ तु r, असौ तु fk, असौ तु hdm¹, असौ तु b.—तैविनाम् m¹r, तैव नाम् r⁴, तैविन् hd, तैविनाम् b, ते तान् fk.

^a Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)^a: i. 164. 44).

संस्पर्शते hdr, संस्पर्शते m¹, संस्पर्शते fk, संस्पर्शते b.—प्रक्रियासु चयः केचिन् इत्युचि hm¹r¹fk (यत्युचि fk), प्रक्रिया-----b [the same lacuna similarly marked occurs in f, but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि कृतवत् हवींश्च च r⁴.—The end of the *varga* is here marked by १९ in hdbfm¹, not in k.

^a Op. Sarvānukramāṇi on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth^a: for the whole of this world is pervaded by them.

न वैवेवां bfk, न वैवेवां hdm¹, न वैवेवां r, न त्वेवेवां r⁴.—विमूतिस्त्रानजन्म वा hdr³m¹f kr², विमूतिस्त्रान-- वा b, विमूतिः स्त्रानजन्म वा r. Cp. विमूतिस्त्रानसंभवम् i. 104, ii. 20.

^a Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas^a.

वैश्वानरं hm¹r¹b¹fk, वैश्वानरे r¹r⁴.—अग्निं hm¹r¹b, अग्निं fk, अपो r¹r⁴.—वैश्वानरः m¹r, वैश्वानर hdbfk.—आतवेदासु Bhm¹r¹r⁴, आतवेदासु r.—तथैते hm¹b, तथैते fk, तथैतो r¹r³r²r⁵, तथैव r.—आतवेदसो Bhdm¹r¹r³, आतवेदसि r.

^a Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucye*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately^a.

वैवज्वातत्वाद् hdr, वैवज्वातत्वाद् m¹, वैवज्वात्वाद् r¹r⁴, वैवजाताश्च b, वैवजाश्च fk.—
व्याप्तिमत्त्वाच्च तेजसः hm¹r, स्वा तु तेजस b, स्वा सु तेजसः fk, स्वाश्च तेजसः r¹r⁴.—तस्मात्
तस्मैह hm¹r, यस्मा यस्मैह r¹r⁴, तस्मा तस्माद् fkr²r⁵, तस्मा तस्माद् b.—देवत्वं hm¹r fk, देवस्य
b.—य पृथक्स्तुताः hm¹r³fkr², ते पृथक्स्तुताः r, स्तुतिषु स्तुताः r⁴, स्तुषु स्तुता b.

^a Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṣā*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्त्वाभियम् hm¹r⁴f, यत्त्वाभियम् r³, यं त्वाभियम् b, यत्त्वाभियम् r.—द्रुमः r, द्रुमस्य hm¹,
द्रुम b, द्रुमस्य fk.—सूक्तमाह तच्च hm¹rbfk, सूक्तं मत्स्या तु r¹r⁴.—स्तुतः hm¹br, (म)स्तुतः fk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṣā*) of the hymn.

सूर्यः hm¹r³, सूर्यं rbfk.—तच्च hm¹r fk, तस्मा b.—The second line in r¹r⁴ appears as सूर्यमत्तस्य सूर्यस्य द्वयो वैश्वानरो द्विवि.—The end of the *varga* is here marked by २० in hdm¹bf, not in k.

21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series^a of these three worlds, begins with a hymn to Vaiśvānara^b;

दृष्टी hm¹r, दृष्टी r¹r⁴, दृष्टी fkr², दृष्टो b.—शस्त्रं hm¹r f, शस्त्रं k, शस्त्रं b, शस्त्रं
r³.—प्रतिपद्यते hdrbfk, प्रतिपद्यते m¹.

^a That is, earth, air, heaven. ^b That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23: *eṣāṃ lokānām . . . rohāt pratyava-rohāt cikīrṣitaḥ . . . hotāgnimārute śāstre vaiśvānariyeṇa sūktena pratipadyate.*

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again ^a this (terrestrial) Agni in the Stotriya ^b.

मध्यमस्त्राणा hrb, मध्यमे स्त्राणाद् f, स्त्राणा k, मध्यस्त्राणां m¹.—इद् hdr³m¹ (cp. Nirukta vii. 23), इद् f, इद् rbk.—द्योषिधि hm¹rfk, स्तोतीषि b.

^a That is, in the third place, on earth. ^b Which is peculiar to Agni : see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āgachati madhyasthānā devatāḥ, rudraṃ ca marutāś ca, tato 'gnim ihaśthānam : atraiva stotriyaṃ śaṃsati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres ^a, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) ^b.

यथैतद् hr³r⁴m¹bfr³, तथैतद् r.—तथा च Bhr³m¹, यथा च r.

^a I take *vibhūti-sthāna-sambhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. ^b Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

वापिमिश्रितम् hm¹b, वापिमिश्रितम् rk, वापिमिश्रितम् r¹r⁴f, वापिमिश्रितम् r⁵.—
पुर्वैष hm¹r³r⁴r⁵, पुर्वैष f, पुर्वैष bkr.—निबोधत hm¹r, निबोधता fk, निबोधतः
b.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Dravinodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni ^a.

जातवेदाः अतो hdr, जातवेदा अतो bfk (यु० f).—वैश्वानरः अतः hm¹rb, ०र
अतः fd, ०र अतः k.—The second pāda of 106 is identical with the second of 97.

^a The deities enumerated in *vargas* 22, 23 (106–114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1–3, the only essential difference being that Iḍā (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106–109^{ab}). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109^{cd}–114). The twelve Āpri deities (Idhma–Svāhākṛtayaḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147–150) and the etymology of these names is discussed in ii. 158, iii. 1–30.

107. Narāsamsa is contained in him, in him^a is contained Īla, the Litter and the Divine Doors are contained in this^a Agni.

नराशंसः अि^०r, नराशंस अि^०hdm¹bf, नराशंसा अि^०k.—विममेनम् m¹fkr, वितमेनम् hdr^३, वितमेतम् b, विवमेतम् r^४.—खिळः hdm¹, खः bfrk.—पिमेनम् hdm¹r, पिमेतम् b, पिमिव तु fk.—संभिताः m¹dfrk, संभता b.

^a The correct form at the beginning of the pāda here and in III would be *etam*; I have, however, kept *enam* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn^a, and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvaṣṭr is contained in him.

देवी fr^५, all the rest (hdm¹bkr) देवी (देवा होतारा Naighaṇṭuka v. 2).—होतारा-वेतदाग्रयी hm¹r, होतारावेतदाग्रितो r^४, ग्री वेतदाग्रयी b, ग्रा वेतराग्रयेः k, ग्रा वेतदाग्रयीः f, ग्री च तदाग्रयी r^७.—देवस् bfrk, देवःस् m¹, देवास् hr^३d.—तिस्रः अिताश्विनं r, तिस्रश्चिताश्विनं b, तिस्रश्चिताश्विनं fk, तिस्रः अिताश्विनं hm¹.

^a *Nakṣāsā*, also ii. 148 (*nakṣāsāsu*, iii. 8), while Naighaṇṭuka v. 2 has *apāsānaktā*.

109. Vanaspati is contained in him, also the Svāhākṛtis; and^a the Steed, and the Bird, and the Frogs are contained in him.

वैवं hm¹r, वितं b, वैवं fkr^३.—वितदाग्रयाः hm¹rb, च तदाग्रयाः fkr^३.

^a The following thirty-seven names, including the eight pairs at the end (109^{od}–114), correspond to the thirty-six in Naighaṇṭuka v. 3, to which Īlā is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice^a, also Narāsamsa^b, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

आवाशान् m¹rb, आवशान् hdr^३, आवाशान् f, आवशान् kr^३.—विममवाच m¹r, विममवाच hd, वितमवाच r^४, विवमवाच fkr^३, वितमज्जानु b.—अधिद्विनं hr^३m¹, अधिवितं r^५r^७, अधिविव fk, अवेदिव b.—मीश्वो hm¹r fk, मीश्वो b.—नराशंसस् is the reading of all the MSS., as well as of two of the Naighaṇṭuka (see Roth, p. 27).

^a The sequence of the names in Naighaṇṭuka v. 3 is *akṣāḥ, grāvāṇaḥ*. ^b Narāsamsa has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *nārāsamsaḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena narāḥ prāsasyante sa nārāsamsa mantrāḥ*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by २२ in bm¹dfk.

23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are^a the Whip, the Bull, and the Mallet, in him the Draught and the Mortar^b.

अिता चन्नावनी hm¹rf, अिता चन्नावनी kr², अिता चन्नावनी r⁴, अिता चन्नाव
b.—वेनम् hr²r⁵r⁷, वेतम् b, वेनम् r⁴, वेनम् rkr², वेतम् f.—एजं hd, एतं br, ऐवेतं fk.

^a *Śrūtā* (= *śrūtāḥ*) is the plural agreeing with *asvājani*, *orṣabhaḥ*, and *drughaṇaḥ*.

^b *Ulūkhalam* comes before *orṣabhaḥ* in Naighaṇṭuka v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Iḷā^a, and Pṛthivī^b.

सर्वा जीवधयश्च ह hm¹r³r⁵r⁷, सर्वा जीवधयः सह f, सर्वाजीवधयः सह kr², सर्वा
जीवधयः सह b, सर्वजीवधयश्चा r.—रात्र्यप्वापाव्य^a hd, रात्र्यप्वापाव्य^a r³r⁵, रात्र्य-
चापाव्य^a m¹, रात्र्यचापाव्य^a r, रात्रिरचापिज्य^a fkr².—रक्षानी hm¹r³fkr²r⁵, रक्षानी
b, रक्षानिः r.—अवेळा hdm¹, अवेळा fkr, अदिरा b, अवा चावा^a r¹r⁴.

^a Iḷā does not occur in Naighaṇṭuka v. 3, but is taken from v. 5. ^b These feminine deities correspond to the nine (with the addition of Iḷā from v. 5) in Naighaṇṭuka v. 3, the first four being in the same order. They recur below (ii. 73-75), where Iḷā is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds^a forming a pair, and Pestle and Mortar^b (belong) to him, and the two Oblation-carts as they are called.

मज्जेत br¹r⁴r⁵, मज्जेत hdm¹rfk.—एवाली^a hm¹r¹r³r⁴, एवोवी^a b fkr.—च रोदसी
hm¹rf, च रोदसी b, तु मेदुशी k, तु मेदुशा r².—खखे चैवं hm¹fkr, खखे एव r¹r⁴,
खखं चैतं b.

^a *Rodasi* for the *dyāuṣpṛthivī* of Naighaṇṭuka v. 3.

^b *Musalolūkhale* for the

ulūkhalamusale of Naighaṇṭuka v. 3.

114. The two Fostering (goddesses)^a and the two worshipped with strengthening oblations^a (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira^b, are contained in him.

ऊती चैवं hm¹br, ऊतिचैवं fkr², ऊतिचैव r¹r⁴.—विपाद् सह hm¹rf, विपाद् सह b.

विपादक. — चापी चैतदाश्रयो hm^1r , चापी चैतदाश्रयाः b , चापि चैतदाश्रया f (०था f) kr^2 , वैवाचेतदाश्रयो r^1r^4 .

^a Cp. Nirukta ix. 41, 42. ^b Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World^a and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn^a, the Anuṣṭubh^b (metre) and the Trivṛt Stoma;

लोकोऽयं $hm^1r^1r^3r^4r^5$, लोको वै b , लोके वै rkr^2 . — प्रातः सवनं hm^1rfk , प्रात यवनं b . — चतुर् hm^1r , चतुर् f , चतुर् k , चतुर् b . — गृह्यद्यो चिवृत् hm^1rf , गृह्य् द्यो चिवृत् k , गृह्यद्य चिवृत् b , गृह्य् च चखिवृत् r^1r^4 . — The end of the *varga* is here marked by २३ in hm^1bfk .

^a This and the following four and a half ślokas (115-120^{ab}) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktānt*) are: *ayaṃ lokaḥ prātaḥsavanaṃ vasanto gāyatrī trivṛtstomo ratham̐taraṃ sāma ye ca devaganāḥ samāmnātāḥ prathame sthāne* . . . From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekaviṃśastomaḥ* and the *vakrājaṃ sāma*, are there described as abiding on earth (*pr̥thivyāyatanāni*). ^b *Anuṣṭubh* is curiously inserted between *stomaḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, tṛtīyaṃ savanaṃ, lokaḥ*).

24. Other deities associated with Agni.

116. the Gāyatrī, the Ekaviṃśa (Stoma)^a, the Ratham̐tara chant and the Vairāja chant^a, the Sādhyas and the Āptyas with the Vasus^b (belong to the sphere of Agni).

यस्य साम hm^1r , यस्य साधं b , यस्य साधं fkr^2 . — आप्यास $hm^1r^3r^4r^5b$, आप्यास fk , आप्यास r .

^a See 115, note ^a. ^b These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts^a, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu^b he shares praise.

वरुणेन $hdrfk$, वरुणस्य b .

^a The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, Ṛtavaḥ as deities sharing praise with Agni (*asya samstavikā devāḥ*). ^b According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*agnā-vaiṣṇavaṃ havir, na to ṛk samstavikī dātatayīṣu vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan^a and with Varuṇa. One who knows the essential meaning (of the formulas) should connect^b the deity (and) the oblation by means of the formulas.

पूष्वा च hr, पूषा च m¹, पुंसा च r⁵r¹, पुंसो च fb, पुंश्च क्र².—संयोजयेद् r¹r⁴, संयुजते hdm¹rbfk.—हविः hm¹rb, विः f, विद्ः k, विदुः r².

^a This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu : see above, 117, note ^b), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*agnāpauṣṇaṁ havā, na tu saṁstavaḥ*). Yāska, however, quotes the verse RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual. ^b Though the MSS. of both A and B read *saṁstūyate*, and only r¹r⁴ *saṁyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṁstūyete* to have been an early gloss meant to explain *saṁyojayet*, and to have been substituted for the word in later MSS. in the form of *saṁstūyate*. I take the meaning of the line as given in the text to be as follows : 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṁstūyete*).' I construe *saṁyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *saṁyag vijānan mantreṣu taṁ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)^a. The bringing of the gods, as well as the taking of the oblations (to them)^b,

असंयुतस्त्रापि hdm¹bf, असंयुतस्त्र वि k, असंयुतस्त्रापि r, असंयुतस्त्रापि r¹r⁴.—सतो hrb, ततो क्र⁴(r²r).—हविरेवं br, हविरेवं hm¹r³, हविरेवा fkr².—निरुयति h, निरुयति m¹dbrfk.—वह्मं हविषां h (वह्मं च हविषां Nirukta vii. 8), वह्मं हविषा m¹, हविषां वह्मं bfrk, हविषो वह्मं r¹r⁴.

^a This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṁstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks : *mṛgyam udāharāṇaṁ yena saṁstavaḥ*.

^b This line 119^{ed} (*devatāvāhanam*) in all the MSS. comes before 118^{ed} (*devatām artha*^o). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*^o). That it originally came before 120^{ab} (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based : *athāsya karma vahanam ca haviṣām āvāhanam ca devatānām yac ca kiṁ cid dārṣṭiṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)^a. Thus the whole of this great group contained in the Agni of earth has been stated.

इष्टे च hm¹r¹fk, इष्टे तु r¹r⁴, इष्टे तु r⁵r⁷, इष्टे तु b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yao ca kṛṇ cid dārṣṭivīṣaytkam agnikarma*), the original reading was probably *dr̥ṣṭe ca* or *dr̥ṣṭe tu (vīṣaye)*.—पुष्टिब्रह्माद्ययो hr¹f, गन्वाद्ययो k, गन्वामयो b.—The end of the *varga* is here marked by २४ in hdm¹b¹fk.

^a That is, one of Agni's activities is to make objects visible. Op. Roth, Erläuterungen, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thätigkeit.'

25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यक्षिन्मो m¹d, यक्षिन्मो hr, या: क्षिन्मो f, याक्षिन्मो k, यक्षिन्मो br¹r⁴.—गण: सोऽयम् hdr, गण सो यम् b, गणो यम् f, गणो य: म् k.—गणस्याप्सरसां hdm¹r³r⁵r⁷, गन्धर्वाप्सरसां b¹fk, गन्धर्वाप्सरसस् r¹r⁴.—The evidence of the MSS. points to **प्सरसां* as the original reading. The alteration of *गणस्यां* to *गन्धर्वां* would easily suggest itself, and then the gen. pl. would naturally be changed (as in r¹r⁴) to the nom. for the sake of the construction.

122. In Indra^a are contained Parjanya, Rudra, Vāyu, Br̥haspati, Varuṇa, Ka, Mr̥tyu, and the god Brahmanaspati;

^a The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in Naighaṭṭuka v. 4, 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lākṣmī).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati^a, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मनुष्य hr (मनु: Naighaṭṭuka v. 4), मनुष्य m¹b¹fk²r⁵.—यम ह hm¹r¹b¹fk, तम तु r¹r⁴.

^a *Kṣetrasya patīḥ* in Naighaṭṭuka v. 4.

124. Apām napāt and Dadhikrā, then Suparṇa, Purūravas, R̥ta, Asunīti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिक्राय hm¹r, दधिक्राय r³, धवक्राय b, दधिक्रा च r¹r⁴r⁵, दधिक्रा fk.—वेनस hm¹r¹f, वेनसस् k, वेनस r⁴, वेन b.—तस्मैतस्माद्ये r¹r⁴, तस्म तस्माद्ये b, तस्मैतस्माद्ये स्त्रियो hdm¹r¹fk, तस्मैतस्माद्ये स्त्रियो r⁵r⁷. Though the weight of the MS. evidence seems to favour

तथेदुश्च स्त्रियो, I have preferred तक्षितस्त्रायथे because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) णयथे could easily be corrupted to स्त्रियो, especially in juxtaposition with चदितिः, the latter being the first of the मध्यमखाना स्त्रियः (see Nirukta xi. 22); (4) तक्षितस्त्रायथे could have been corrupted to तथेदुश्च.—With regard to the expression तक्षितस्त्रायथेऽदितिः cp. ii. 10 तस्त्रायथे सरयूश्च.

125. and Tvaṣṭṛ and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm^1br , वाचो r^1r^4 , omitted in fk.—देव ऋषीणश्च hm^1r , देवाऋषीणश्च fb, देव वाचरीणश्च kr^2 .

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्लेणक्षेदेवम् r^1r^4 , सनक्षेदेवम् b, मुनवक्षेदेवम् hm^1rfk , each group of MSS. thus showing both readings (as above in 124). But मुनवः is improbable, because (1) the name occurs below (128); (2) श्लेण would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122-129). मुनवः has probably come in here owing to the frequent juxtaposition of the name with ऋषीणः.—अपिच hm^1rbfk , आपच $r^2(r^1?)r^4$.—तथेळा देव या स्मृता hdm^1 , तथेळाक्षेदेव या स्मृताः b, तथेळा देव याः स्मृताः r, तथेळाक्षेदेव या स्मृताः fk (the ञ in f looks like त्स, k has ळ).—विधातेदुर् hm^1r , विधातेदुर् b, विधातेदुर् f, विधातेदुर् k.—The end of the *varga* is here marked by २५ in hm^1bfk ; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Āngirases, and the Fathers together with the Ṛbhus.

च दे hm^1rb , देव kr^2r^7 .—देवो रुद्राणां r^1r^4 , देवो रुद्राणां b, देव मृगुणां k, देव ऋगुणां hdm^1fr . If ऋगुणां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः । रुद्राः । ऋभवः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चतुर्भिः hm^1r , चतुर्भिः d, च उभिः b, देवभिः fk. The Ṛbhus, not the Ṛtus, occur in Naighaṇṭuka v. 5. चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading ऋगुणां in the preceding line. The words मरुतचतुर्भिः सह occur at the end of a line in Ṛgvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhṛguṣ, Aghnyā, Sarasvatī, Yamī, Urvaśī, Sinivālī, Pathyā, Svastī, Uṣas, Kuhū ;

सरमाप्याच्च hm¹r¹fk, सरमाप्यच्च r⁵, सरमात्वाच्च b.—यन्मुर्वशी hm¹r, यन्मुर्वशि (probably meant for *सी) f, यन्मुर्वशि k, यन्मुर्वशि b.

129. Earth, Anumatī, Dhenu, Sitā^a, Lākṣā^b, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrāṇī.

सीता चाचा hdm¹fr²r³, सीता चाचा b, सीता चाचा k, सीताचाचा r, सीताचे(चा) r¹r⁴ (cp. ii. 84).—तथैव hm¹r²r³fb, तथै च k, दितिश्च r¹r⁴.—वैव ह्य्यासावैव hm¹r, वैवेद्रायासावैव f, वैवेद्रायासावैव kr², वैवेद्रायासावैव b.

^a Sitā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭuka v. 4, 5. ^b See below, ii. 84 (also Ārṣṇukramanī x. 102), and viii. 51.

130. The metre Triṣṭubh^a and Pañkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतेष्वेवाग्रयो hdm¹r, एतेष्वेवाग्रये fkr²r⁷, पतयेवाग्रये b.

^a The statements of this and the following śloka are based on Nirukta vii. 10 : *athaitānindrabhaktīnī : antarīkṣaloko mādhyandinaṃ savanaṃ grīṣmas triṣṭup . . brhat sāma*, and vii. 11 : *hemantaḥ pañktiḥ . . śākvaraṃ sāmety antarīkṣāyatanānī*.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses^a.

अतू च hrfk, अत च b.—बृहत् bfr, बृहत् hd.—यज्ञीतं hrfk, यज्ञीतं b.—शाक्वरम् hrfk, शाक्वरं b.—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f. Whether any of the MSS. used by Rājendralāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by २६ in bdfkm¹. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०); the error is due to २९ being repeated after śloka २२.

^a Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

1. Deities of Indra's sphere.

1. Śākatāyana, moreover, says that to him (Indra) belong (*asya āśrayau*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)^a.

द्वौ hr³m¹bfr³r⁵, तौ r.—आश्रयी hm¹r, आश्रये b, आश्रयत् (साकसूनुयः) f. The line r^{ab} omitted in k.—यस्य hm¹rb, यस्य fkr³.—संख्याया hm¹r, संख्यया fk, मन्त्रया b, संख्यायां r¹r⁴.

^a The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṁstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati^a;

देव hm¹r, देव b. In place of संस्तुतदेव पूषा f has वृक्षिष्वा, and k वृक्षिष्वा (sic).

^a All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athagasya saṁstavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatīr brahmanaspatīr parvataḥ kuto viṣṇur vāyuḥ*.

3. with Bṛhataspati^a as well as (with him) who is Parvata^b by name. They say that in some praises certain (gods) are praised as incidental^c.

बृहत्स्यतिना देव hdm¹r³br⁵, बृहत्स्यतिना च तदा r, बृहत्स्यतिना देव f, स बृहत्स्यतिना देव kr³. As MSS. of both families have the reading बृहत्स्यतिना (following Yāska's etymology बृहत्: पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr³).—नास्मा यथापि पर्वतः hdm¹r³B, बृहत्स्येव वै पतिः r(=r¹r⁴?).—वासुचित्त्विविदित्वाङ्गु hm¹r, वासुचित्त्विविदित्वाङ्गु f, वासुचित्त्विविदित्वाङ्गु k, वासुचित्त्विविदित्वा b.—निपाता hm¹bfrk, निपाताः r, निपातः r¹r⁴.—सुताः hm¹rfrk, सुता b, सुतः r¹r⁴.

^a Bṛhataspati is doubtless meant as the etymological equivalent of Bṛhaspati (see critical note). ^b Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*). ^c *Nīpātāḥ* is here used like *nīpātāḥ*; cp. Nirukta x. 13: *kāś cid (devatā) nīpātābhājāḥ*.

4. And the god Mitra is frequently praised^a in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu^b;

मिषत् A, मिषत् B.—मृयते $hdm^1r^3r^5r^7$, मृयते b, यते fk , मृयते r.—सहासकत् all MSS. (cp. B, note 3), सहाः सकत् r.—पुनः पूषा च वायुना m^1rfk , पुः पूषा च वायुना hd , पुनः सखा च वायुना b.

* That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mitro varuṇena samstūyate pūṣā rudreṇa ca somo'gṇinā ca pūṣā vātena ca parjanyaḥ*.^b In associating Vāyu (not Agni) with Pūṣan the BD. here agrees with the shorter recension of the Nirukta (*vāyunā ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note *) associates Agni with Pūṣan: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the R̥g-veda) as a whole, distinguished (as the deity).

वातिनेव च hm^1r^3 , वातिनेव तु r, वातिनेव $fk r^2r^5$, वातिनेव b.—अथ वै क्वचित् $hm^1r^3r^5r^7$, वै क्वचित्क्वचित् br, वै क्वचित् fk .—सूतेष्वेव तु hm^1rfk , सूतेष्वेव तु r^1r^4 , सूतेष्वेव r^7 , सूतेष्वेव तु b.

6. Now the taking up^a of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed^b.

रसादानं hdm^1rbfk , रसादानं r^1r^4 .—कर्माख hm^1rfk , कर्मा खाद् b.—सुतिः hdm^1r , सुति b, सुतः fk .—प्रसुखं $hrbfk$, प्रसूतं m^1 .—The end of the *varya* is here marked by १ in $b f k m^1 d$.

* One would at first sight be inclined to favour the reading of r^1r^4 *rasādānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (Jātavedas) *rasān . . ādāya . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *harāṣam . . vāro visargaṃ punar eva ca*.^b This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāśya karma rasānupradānaṃ vṛtravadho yā ca kṛ ca balakṛtir indrakarmaiva tat*.

2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परसु dr, यः परसु fk, य परसु h, यपरसु b, यय यसु r¹. — गयः hdr, गता bfk. — बुधानसु hrfk, बुधानसु b.

8. The two chief gods^a of that (group) connected with Sūrya are the Aśvins^b; while Vṛṣākapāyī, Sūryā, and Uṣas^c are the wives of Sūrya^d.

देवावशिनी hrbfk, देवी लशिनी r¹r⁴. — वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2). — सूर्योवाः hrfk, सूर्योवा b. — यल्यः hrb, यल्यः f, यल्यतः kr², यल्यचः r¹.

^a Cp. Nirukta xii. 1: *tāsām (dyusthānānām devatānām) aśvinau prathamāgāminau bhavataḥ*.

^b In this and the following four śloka (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyī. ^c Cp. below, iii. 10. ^d Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward^a, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise^b, Sūryā when midday reigns^c,

अमृतोऽर्वाङ् hrf (र्वङ् f) k, अमृतोऽर्वाङ् r⁵r⁷, अमृतो वाङ् m¹, अमृतो वाङ् b. — प्रतिबोमासु bfkrd, प्रतिबोमासु h. — तदाश्रयाः hr, तदाश्रया b, तदाश्रयाः fk, फलोदये r¹r⁴. — पुरोदयात् hfr, पुरोदया k, पुरोदयात् b, पुरोदये r¹r⁴ (cp. below, vii. 121). — सूर्या r, सूर्या hdm¹fk, सूर्यो b.

^a The words *amuto 'rvāṅ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāṅkaḥ parjāvarānte* with reference to the rays of the sun. ^b Cp. iii. 10: *prāḡ udayāt*, and vii. 121. ^c The expression *madhyamdine sthite* also occurs in Rgvidhāna i. 9. 2.

10. but Vṛṣākapāyī at the setting^a of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r. — सूर्यस्य तामेवाङ्स् r¹r⁴, सूर्यस्य तामेवाङ् bfr², सूर्यस्य तामेवाङ् k, सूर्यासकासि आङ् hdm¹, सूर्यासकासि आङ् r. — तु निमुचि r¹, तु निमुचि r², तुति निमुचि b, तुतिमुचि hdm¹rfk. — तस्माश्रये m¹br (cp. above, i. 124), तस्माश्रये hr³, तस्माश्रये f, तस्माश्रयो k. — सरसूच hm¹r, सरसूच f, शरसूच b, तसायुच k, तसायुच r². — वृषाकपिः hm¹rb, वृहसतिः fkr².

^a *Tu nimruṇi*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r¹) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣv rci*.

11. Yama, Vaiśvānara^a, Viṣṇu, Varuna, Aja ekapād, and Earth (*prthivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayah*);

विश्वानरः all MSS., विश्वानरः Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—समुद्रश्च bfk (Naighaṇṭuka v. 6 समुद्रः), समुद्राश्च hdm¹r.—The end of the *varga* is here marked by २ in dbfk, but by ३ in hm¹.

^a For a similar discrepancy, cp. above, i. 110 (Nārāśaṃsa and Nārāśaṃsa).

3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones^a (*keśinah*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañic, Atharvan, the All (gods)^b, the Steeds (*vājinaḥ*), the Wives of the Gods.

सविता hm¹r, सदेव b, सदेव f k.—वसुमिर् hm¹r, तसुमिर् b, वसुपुमिर् f k.—दध्यक्^० dr, दध्यक्^० hm¹fk, दध्यक्^० b.

^a In Naighaṇṭuka v. 6 both *keśi* and *keśinah* occur. Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ*. ^b *Vīśve* is occasionally used in the Bṛhaddevatā for *vīśve devāḥ*: see Index of Words, *sub voce*.

13. That^a (heavenly) world, the third (Soma) pressing^b, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असी तृतीयं सवनं लोकः r, असी तृतीयं सवनं लोकाः hm¹, असी तृतीयसवनं लोकाः r¹r⁴, असी तृतीयः सवनलोकः b, असी तृतीयः सर्वेन सोम fkr² (सर्वेन f).—साम च m¹r, सामा च hbfk.—शिशिरोऽश्च hrfk, शिशिरो च b.

^a This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*athaitāny ādityabhaktiniḥ asau lokas tṛtīyasavanam varṣā jagatī sapta-dāśastomo vairūpaṃ sōma and śiśiro 'tichandās trayastriṃśastomo raivataṃ sāmety dyubhaktini*.

^b The order of the words in the text, *asau tṛtīyaṃ savanam lokāḥ*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of pratikas (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

य सोमः bfk, यः सोमः r, यत्सोमं r¹r⁴, यः सोमः m¹, यः सोम hd.—क्षुप्या hm¹fk, क्षिप्या b, क्षप्या d, क्षुप्या r.—०हन्द्सश्च hdm¹r, ०हन्द्सश्च b, ०हन्द्साश्च r¹r³r⁴r², (तथा) हन्द् - - चश्च (याः) f, (तथा) हन्द् - - र्वश्च (ये) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvām*) is related to Puruṣa^a. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाङ्गर् hm¹r, बाङ्गर् k, वाङ्गर् fb.—सर्वमेव तु hm¹r, सर्वमेव ह fkr², साचमेव तु b.—संखविकास्त्रयः hm¹r, संखविकास्तु ये f, संखविकास्तु ये k, साखविकास्त्रयः b.

^a Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*saṃvatsara*)^a. Now some offer to him an oblation addressed to Sūrya and^b Vaiśvānara.

यस्य संवत्सरं r¹r⁴, पंच संवत्सरं fkr², पंचमं वत्सरं hdm¹br.—वेचितु hm¹r fk, वेवेदि b.—निर्वपणं hm¹b fk, निर्वपणं r, निर्वपते r¹r⁴.—सौर्यवेद्यानरं hm¹b fk (Nirukta vii. 23, last two lines), सौर्यं वेद्यानरं r.—हविः hdrfk, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m¹, not at all in k.

^a This line follows Nirukta vii. 11, line 3: *candramasā vāyunā saṃvatsareṣeti saṃstavaḥ*. ^b Cp. Śaṅgurusīya on x. 88: *saurya vaiśvānariyam: sūryadevatyaṃ vaiśvānara-guṇāgnidevatyaṃ ca*.

4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara^a appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm¹r fk, न सूक्तम् br¹r⁴.—हव hrfk, हव r¹r⁴.

^a RV. x. 88; see Sarvānukramapī and Sāyana's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'^a (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm¹r, प्रवादेन b fkr², प्रद्योनेन r¹r⁴.—बृहा मूर्धन्वता m¹rb, बृहा मूर्धन्वता h d, दिष्टा मूर्धन्वता f, बृहा मूर्धन्वता k.—सूर्यवेद्यानरापीनाम् kr, सूर्यवेद्यानरीरापीनाम् b, सौर्यवेद्यानरापीनाम् hr¹r⁴m¹fr²r⁷.

^a *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding^a (*haraṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्यैतत् $r(r^1r^4?)$, हरणं रस्मिन्निष्ठास्व $hr^3m^1fr^5r^7$ (°स्व, °स्मि° f), हिरण्यसि-
निष्ठास्व k. I have adopted the reading of r, against the weight of the MS. evidence,
because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38),
and, on the other, *rasmibhīṣ*, as coming at the end of the line, is superfluous here. Its
occurrence here also is doubtless an early corruption due to anticipation helped by the
identity of the first syllable of *rasasya* and *rasmibhīṣ*.—कर्मामुच च $hr^3bfr^5r^7$, कर्मवामुच
r.—येन नातिविजानाति $hdr^3m^1r^2r^5r^7$, येन नातिविजानाति bfr , यागीमानि च पञ्चति
r.—सर्वमूतानि br , सूर्यमूतानि $hr^3m^1fkr^2r^5r^7$. सूर्य°, the reading of most of the MSS.,
would be an easy corruption of सर्व°, partly owing to the *ā* of °मूतानि, and partly because
सूर्य° would be in the mind of the copyist. The expression सर्वमूतानि recurs in ii. 31. But
सूर्यं मूतानि might have been the original reading.—चतुषा $hdr^3m^1bfr^2r^5r^7$, तेषसा r.

* This word is probably meant to express the double phrase of the Nirukta (vii. 11):
athāsya karma rasādānam rasmbhīṣ ca rasādhāraṇam, 'the taking up and holding of moisture
with his rays.'

20. Now distinguishing correctly in the formulas this dis-
tribution of these (three deities) which arises* from (their different)
powers and spheres,

विजानन् r^1r^4 , विजानं b, विज्ञान hm^1k , विज्ञानं f, विज्ञाय r.

* *Vibhūti-sthāna-saṃbhavam*, a bahuvrīhi, as in i. 104; but *vibhūti-sthāna-janma* in
i. 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to
them), a man attains to the sphere of, to identity of world (and)
intimate union with, these same (gods).

अध्यापयन्नधीयानो hm^1rfk , °धन्वीयान b.—मन्त्रं वैवानुकीर्तयन् m^1r , मसु वैवानु-
कीर्तयं b, ससु वैवानुकीर्तयन् r^1r^4 , मंच वैवानुकीर्तयेत् fk (°येत् corr. to °यत् f), मन्त्रे
वैवानुकीर्तयेत् hd .—ज्ञानं hm^1r , ज्ञान bfr .—साक्षोक्त्वं r, साक्षोक्त्वं $hdkf$ (मा° f), साक्ष-
ोक्त्वं b.—एव गच्छति Bhr^3m^1 , अग्निगच्छति r.—The end of the *varga* is here marked by
ḡ in $hdbfm^1$, not in k.

5. Five names of Agni. Derivation of Agni, Dravinodas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five
names of Agni, twenty-six of Indra, and seven of Sūrya.

सूक्तानि hdm^1rbfk , सूक्तेषु r^1r^4 .—चक्षिंशतिस $hdbr$, °शतिः f, °शति m^1k .

23. The separate explanation, based on the function^a (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

^a With *prthak-nivacanam karmajam* cp. *vibhāgaṃ vibhūtt-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ñi*)^a at the sacrifice, or (because) he unites (his) body (*aṅgaṃ sam-ni*)^b, he is praised by sages under the name of 'Ag-ni.'

अग्रि hm¹r, अग्रि bfk.—संनयति m¹fk, सन्नयति hrb, सन्निष्ठति r¹r⁴.—चानं hdm¹, चानं fk, चानं b, चाये r¹r⁴.

^a These three etymologies are practically identical with those of Nirukta vii. 14: *agrañi bhavati, agras yajñeṣu prapīyate, aṅgaṃ nayati saṃnamamānaḥ*; cp. above, i. 91.

^b *Sam-nayate* is doubtless meant to correspond to Yāska's *nayati saṃ-namamānaḥ*.

25. Kutsa^a observing the action by which he bestowed^b *draviṇa*^c—wealth or^d strength—proclaimed him as Draviṇo-das (1).

वापि hm¹r fk, वा b, वीव r¹r⁴.—प्रायच्छेन r, प्रायच्छेन f, प्रायच्छेन hdm¹, प्रायच्छेन k, प्रयच्छेन br¹r⁴: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

^a In RV. i. 96. 8. ^b The *ā* in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*. ^c Cp. Nirukta viii. 1: *dhanaṃ draviṇam ucyate . . . balaṃ vā draviṇam*.

^d Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*drāvi-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana*. (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one^a.

तननात्तनुः fr, तननात्तनुः m¹, तनना तनुः k, तनात्तनुः b, ततरात्तनुः h, तपसा तनुः r¹r⁴.—यद्ये hm¹r, यद्ये bfk.—आनोऽयं hm¹r, आनोऽयं f, आनोऽयं kr², यव b, यदीव r¹r⁴.—The end of the *varga* is here marked by ॥ in hdm¹bfk.

^a Cp. below, iii. 64.

6. Narāsaṃsa, Pavamāna, Jātavedas.

27. The poets call an immediate^a descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson^b of that (celestial) one; hence he is Tanūnapāt.

अनन्तरं¹ hbr⁵r⁷fk, अनन्तरं dr.—ऊपसावः hrb, ऊपसावः m¹, धूपसावः fk.—अमुष hm¹r, अमुष b, अमुष r², अमुष fk.

^a This expression is borrowed from Nirukta viii. 5: *napād iti anantarāyāḥ prajāyā nāmādheyam*. 'Next after a son' is evidently the meaning here of *anantara*. ^b Yāska also explains Tanūnapāt as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākāpūṇi's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nṛ*)^a combined at the sacrifice, therefore poets praise this (Agni) as Narāśamsa (3) in Āprī hymns.

पुषत्तेन hdm¹f, पुषत्तेन kr, पुषत्तेन b.—समासेषु hr³fm¹kr²r⁵r⁷, समसेषु b, समसेन r.—यक्षते m¹b¹fk, यक्षसे hd, यक्षते r, यदासते r¹r²(r⁴?).—वारवः hdm¹rb¹fk, सूरवः r¹r⁴.

^a This is evidently based on Śākāpūṇi's explanation of Narāśamsa as Agni (Nirukta viii. 6): *narāḥ prāśasyo bhavati*. Kāthakya's explanation of Narāśamsa as sacrifice (*yajña*) is given below, iii. 2.

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)^a Pavamāna (4).

पुनाति hr, पुति b, आनाति fkr².—अ च hm¹r, अ च fkr², अचः b.—वैखानसविमिक्षेन hm¹r, वैखानसविमिक्षेन b, वैखानस चविक्षेन r², वैखानस चविक्षेन k, वीखानसचविक्षेन f. This śloka is omitted here, but added after 31, in a somewhat altered form, by r¹r⁴.

^a Op. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth;

जातवेदाश्च कथ्यते hm¹rfk, जातं वेदाश्च विद्यते b, जातेर्यदाश्च विद्यते r¹r⁴ (cp. i. 92).—यक्षिच hm¹kr, यक्षिच b, यक्षिच r¹r⁴.—जातविद्यो hm¹r, जातविद्यो b¹fk, जातं वेदो r¹r⁴r⁷.—वित्तं hr²m¹b¹r²r⁵, वित्तं f, वित्तं k, वित्त्वा r.—धिवेति वा hm¹rb, धिवेति वा fk, अ वेति वा r¹r⁴.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)^a, is praised as Jātavedas^b.

जातः hm^1r , जातं k , जातां bfr^1r^4 .—मध्यमनिष्करो $hr^3m^1bfr^2$, मध्यमनिष्करो r .—
After this (31) śloka, r^1r^4 add 29 in the following modified form:

पुनाति यदिदं विचं ह्येषोऽपिः पार्चिवोऽप्सु सन् ।
वैश्वानराश्रितेऽस्मात्पवमान इति सुतः ॥

The end of the *varga* is here marked by ई in $hbfrk$, not in m^1 .

* Op. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. ^b Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātaḥ vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātavidya*, *jātavitta*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enaṁ viduḥ*, is followed by the second in i. 92 (*jātaḥ vidyate*).

7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu ^a (1).

यत्तु चीन् hfr , यत्तु चीन् m^1 , यत्तु चीन् k , यत्तु चीन् br^2r^5 , यत्तन्वा r^1 , यत्तन्वा r^4 .—
चैताः hm^1r , चैता b , चैतं f , चैते $r^3kr^2r^5r^7$.

* Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*) ^a these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीचीमान्वावृषोत्थिवो hm^1rbfk , चीनिमान्वावृषोत्थिवान् r^1r^4 .—तथेनं $bfrk$, तेनेनं hm^1 .—श्रुत्या $hrbfrk$, प्राञ्जः m^1 .—रूपश्रवः hm^1rb , पश्रवः f , पराय च k , तु कारवः r^1r^4 .

* This follows the etymology of Nirukta x. 3: *varuṇo vr̥ṇoti sataḥ*.

34. Because he roared (*arodit*) ^a in the air, giving rain with lightning ^b to men, therefore he is highly praised by four seers ^c as Rudra (3).

चरोदीद् hm^1rfk , रोदयन् r^1r^4 .—विबुधुष्टिं ददन्नुषाम hm^1r , विबुधुष्टिमदानुषाम

fk, विबुधिरदायुषाम् r^1r^4 .—इत्थमिसंयुतः hm^1rk , (इ)त्थमिसंयुतः f, इत्थमिधीयति r^1r^4 .—This śloka (34) is omitted in b.

^a This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodī tad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*. ^b Cp. *vātavṛṣṭi*, 'rain with wind.' ^c That is, by Kaṇva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*iṣṭe*) over this universe; therefore he has been named Indra (4).

इहे hd , इहे m^1r , इति fb , इति k .—सर्वस्य hm^1r , सत्यस्य fk , ससंख्य b .—संयुतः hm^1rbf , संयुतः k .—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk . It is omitted in r^1r^4 .

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dr̥ṇāti*) refreshment (*irām*)^a in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां दृक्ताति hm^1rb (=Nirukta x. 8), इरा दृक्ताति r^1r^4 (इरां दृक्ताति is the second derivation in Nirukta x. 8), इरां दृक्ताति f, इरां दृक्ताति k.—द्रुवन् hrb , ध्रुवन् fk .—रवेय hm^1rb , रौरवेय fk .—The last pāda in m^1 is तेनेन्द्र इति संयुतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ॐ in hm^1bf , not in k.

^a This is identical with the first of several etymologies given in Nirukta x. 8.

8. Parjanya, Bṛhaspati, Brahmanaspati, Kṣetrasya pati, Ṛta.

37. Because he alone endows (*prārjayati*)^a this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri^b and the son of Urvaśī^c (Vasiṣṭha) speak of him as Parjanya (5).

यदिमां hm^1 , यदिमा fk , यदिमा b .—प्रार्थयन्ति hm^1 , प्रार्थयन्ति fk , पार्थयन्ति b .—चर्वी hdr , चर्वी r^1r^4 , च चर्वी f, चर्वी b , चर्विस् m^1 .

^a The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10: *parjanyas tṣper ādyantaviparītasya tarpayitū janyaḥ, paro jetū vā janayitū vā, prārjayitū vā rasānām*. ^b As composer of the Parjanya hymn, v. 83.

^c Vasiṣṭha, several times thus referred to by his metronymic (e.g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya^a sang (of him as Parjanya).

तर्पयन्ति यत् hm¹r, तर्पयन्ति यत् bk, तर्पयन्ति यत् b. — लोकात् hfk, लोकात् m¹r, लोकात् b. — परो जेता hm¹rb (Nirukta x. 10), पुरो जेता fkr². — यद्वापियसतो bfk, यद्वापियसतो r³m¹, यद्वापियसतो r, यद्वापियासुतो h, यद्वापियासुतो d. — 38 is omitted in r¹r⁴.

^a As the alternative author of vii. 101, 102: cp. Ārṇanukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭho vā svayaṇ muniḥ*, and Sarvānukramaṇī: *ete kumāra āgneyo 'paśyad vasiṣṭha eva vā vṛṣṭikāmāḥ*.

39. Because he protects (*pāti*) the two great (*brhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Brhaspati^a (6).

बृहता hm¹r, बृहन्ति fkr², बृहत् b. — तिरिरीक्षितः b, तिरिरीक्षितः hdm¹r, तिरिरीक्षितः f, तिरिरीक्षितः k.

^a Cp. Yāska's etymology (Nirukta x. 11): *brhaspatir brhataḥ pātā pālayitā vā*; *brhataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. Cp. ii. 3: *brhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra^a (Gr̥tsamada) praising sang (of him) as protector (*pātāram*) of Brahma^b (i.e. as Brahmanaspati, 7).

वाक् b, वाक् hm¹r fk. — पातारं hm¹r, पातानां fk, पातीमां b. — ब्रह्मणस् hm¹r, ब्रह्मणस् fb. — होच सुवत् h, होच सुवत् r, होच सुवत् b, होच सुवत् m¹, होच सुवत् fk. — This śloka (40) omitted in r¹r⁴.

^a In RV. ii. 23-26. ^b Nirukta x. 12: *brahmanaspatir brahmanāḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*ksitan*)^a at the (proper) seasons, distributing food to the nations^b (*ksitibhyaḥ*), therefore Vāmadeva^c, praising (him), calls him 'Lord of the Field' (8).

क्षन्तं hm¹, क्षन्तं d, क्षन्तं r³, क्षपां r. The reading of 41^{ab} in the text is that of hdm¹r (presumably r³, as r¹r⁴ omit this line here); this form of the line is added by bfk r² r¹ r⁴ after 60^{ab} (see v.r. there), instead of it bfk, and in addition to it r (= r²; omitted in r³ r⁵), have here—

ददाति यदसन्तर्ता क्षिप्ते च वरजं पुनः । bfk

ददाति यदि सक्षिप्ते क्षुतावन्तरजं पुनः । r

which probably represent—

इदाति यदसन् चेवे सृतावन्मरुतं पुनः ।

वामदेव hm¹bfk, वामदेवः r, पावदेव r¹r⁴.

^a Nirukta x. 13: *kṣetrasya patiḥ: kṣetram kṣiyater nivāsakarmāṣas, tasya pātā vā pālayitā vā.* ^b The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season gives rain.' ^c In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)^a, the same (Vāmadeva) praised him as Rta^b (9).

मनसेमं hm¹bfr¹r⁴, मनसेयं r², मनसोमं r³.—तु यद्वृक्षं hdr, तु यद्वृक्षं m¹b, तु माद्वृक्षं fkr², रमं दृक्षं r¹r⁴.—शंसत् hm¹fr, सशत् k, संसं b.—सद्यिन् सद्यि वै hrb, सद्यिन् संसि वै f, सद्यिन् संसि वै k, सद्यि सद्यि व m¹.—स एष hm¹r¹b¹fk, य एष r⁵r⁷.—ऋतम् hm¹r¹b¹fk, ऋषिः r¹r⁴.—The end of the *varga* is here marked by ८ in hdm¹bfk.

^a Rta is explained in Nirukta iv. 19 as *satyaṃ vā yajñaṃ vā.* Cp. also Sāyana on RV. iv. 23. 8. ^b RV. iv. 23. 8 (in illustration of *ṛta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture^a shed with thunder: hence he (Vāmadeva) again^b spoke of him (as such in) 'the call of Rta' (*ṛtasya ślokaḥ*)^c.

रवेयान्तरसिः चिन्तिः hdm¹r, रवेयान्तरसि चिन्ति b, रवेयान्तरसि चिन्ति fk, रसं चिन्ति रवेयान्ती r¹r⁴.—क्षितो व्योम्नेष hfr, क्षितो व्योम्नेष m¹k, क्षितो व्योम्नेष b.—ऋतस्य श्लोक hm¹r¹fb, ऋतस्य श्लोक k.—इत्येष hm¹rb, इत्येषा fk.—पुनश्चिन्तं hm¹rb, पुनश्चितं f.

^a With reference to the meaning 'water' (Nirukta ii. 25: *ṛtam ity udakanāma*); cp. below, ii. 50. ^b That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i. e. cloud-water, lit. 'internal fluid': *antārāsa*). ^c RV. iv. 23. 8^o: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects^a (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas)^b.

प्रयच्छन् r, प्रयच्छन् hd, प्रयच्छन् m¹, प्रयच्छं b, प्रयच्छं fk.—मध्यमः स hdm¹, मध्यमस्य

bfr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वाखोष्यति hdr, वाखोःष्यति: k, वाखोष्यति f, वाखोः पति b.

^a Nirukta x. 16: *vāstospatir: vāstu vasater nīwāsakarmaṇas, tasya pātā vā pālayitā vā.*

^b RV. viii. 54. 1-3, 55. 1. *Caturbhiḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *ṛgbhiḥ*: but see vi. 41, where *ṛgbhiḥ caturbhiḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) ^a.

वाचा वेदा hm¹rb, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r¹r⁴.

^a Nirukta x. 17: *vācaspatir: vācaḥ pātā vā pālayitā vā.*

46. And because he abides (in the) middle (sphere) surrounding (the world) ^a, not afflicted (*dīna*) on any side, therefore the seer Rāhugaṇa Gotama ^b proclaims him as Aditi^o (12).

न कुतश्चन hm¹, न कुतश्चि r¹r⁴, कुतश्चि b, न कुतश्चि rfr².—जीतमो r¹r⁴bm¹, जीतमो hfr. Cp. critical note on i. 58.

^a Cp. RV. x. 90. 1: *sa bhūmiṃ viśvato vṛtvātīkṣhat.*

^b In RV. i. 89. 10 (Nirukta iv. 22, 23).

^o Nirukta iv. 22: *aditir adimā devamātā.*

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) ^a—in his heart, therefore the seer Hiranyagarbha ^b, adoring^o (him), spoke of him as Ka (13).

यच्छर्म hm¹fr²r³, यच्छर्म b, यच्छत् r, यच्छर्म k.—कमिच्छमनसा सुखम् hm¹r²r⁵, कमिच्छ मनसा सुखम् bfr, एव बीरः शिवः सुखः r.—तेजिन्म् hm¹r, तेजिन्म् bfr.—अर्च-
नुवाच कम् b, अर्चतु वाचकम् r, अचतुवाच कम् f, इच्छनुवाच कम् hm¹r³r⁵r⁷, एव तु
वाचकम् kr².

^a *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22: *kaḥ kamano vā kramaṇo vā sukho vā.*

^b The reputed seer of RV. x. 121; see Ārṣānukramaṇī x. 59 and Sarvānukramaṇī on x. 121.

^o Cp. *arcantaḥ* in ii. 32.

48. He giving^a (*prayachan*) offspring here, and gathering (them) goes forth ^b (to the other world): therefore the seer Yama^o calls him, the son of Vivasvat ^d, Yama^o (14).

प्रयाः hr³m¹br, प्रयां fkr.—प्रयच्छन्स hr³m¹r², प्रयच्छन्स bfr, प्रयच्छेति r, नियच्छन्निः
r¹r⁴.—संयुहीत्वा hr³m¹r⁵r⁷, संप्रदीत्वा fkr, संप्रदीत्वा b, संयुहीत्वा r.—प्रयाति hr, ह याति

bk, ह यानि f, ह यानि r⁴.—यमो यमम् r¹r⁴, यमा मू b, यदो यमा f, यदो यमा k, पुनर्चमम् hm¹r.—The end of the *varga* is here marked by ९ in hm¹bfk.

^a Nirukta x. 19: *yamo yachati satah*. ^b Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyivāṁsam . . . saṅgamaṇaṁ janānām*. ^c The reputed seer of RV. x. 14; cp. Āṅgānukramaṇī x. 6 and Sarvānukramaṇī on x. 14. ^d RV. x. 14. 1: *vai-vasvataṁ . . yamaṁ*. ^e Cp. Nirukta x. 20: *agnir api yama ucyate*.

10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrikṛtya*) a friend (of him) worship him, therefore Viśvāmitra^a himself praising (him) calls him 'Mitra'^b (15).

मित्रिकृत्व hm¹bfr, मैत्रं कृत्व r¹r⁴.—यदिमं hm¹r, यदिमे fkr², यदेते r¹r⁴.

^a In RV. iii. 59. 1 (commented on in Nirukta x. 22). ^b That is, 'Friend.' None of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*ṛta*)^a, creating the activity^b (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदाघमासातिगमे m¹r, निदामासातिगमे hd, निदाघमासातिगमे fk, निदाघमासातिगमे b.—यदुतेनावति चितिम् hm¹rbf (चति f), यदुतेनावति चति kr², यदि सेनाववीचितम् r¹r⁴.—अनयन् hm¹r, अनयं b, अयत् f, अनयत् k.—तेन सः hm¹rbfk, तेन तु r¹r⁴.

^a Cp. above, ii. 43. ^b Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāṁsi*) full of ghee in the three worlds, (the seer)^a proclaims (him) as 'Sarasvat'^b, (while) Vāc (speech) they call Sarasvatī^c.

यन्निषु m¹dr, यन्निषु hfk, यन्निषु b.—इति ग्राह hm¹r⁴fk, इति ग्राहं b (cp. iv. 39), इतीमन्नु r¹r⁴.—वाचं ग्राहः सरस्वतीम् all except r¹r⁴ which read दीध्यन्मौर्वशी, i. e. दीर्घतमौर्वशी.

^a That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yāska (Nirukta x. 24) for Sarasvat, but without explanation. ^b Yāska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *saravān vyākhyātāḥ*. This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā stri*) are deferred to Nirukta xi. 25-27. ^c 51^{od}=iv. 39^{od}, except that in the latter passage ग्राहो takes the place of ग्राह. Curiously enough b has in the present passage

might expect in iv. 39 (cp. notes on that śloka).
seers who mention Sarasvat, Dīrghatamas in
4-6.

life (*prāṇa*) he moves ^a (*venati*)—
seer named Vena Bhārgava ^b here

वनेनलेदु r⁵r⁷, यदितलेह r, omitted in fk.—आहर्षि-
नो b, आहर्षन्वेनो r¹r⁴ (cp. ii. 47).

Vena as derived from the verb *ven* in the sense of
This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka
of motion (*gātikarmāṇaḥ*) in Naighaṇṭuka ii. 14.
ta x. 38. ^b The reputed seer of RV. x. 123, the
by Yāska in Nirukta x. 38. Cp. Ārṣānukramapī x. 60:

(ia) Heat ^a (*tapas*), desiring (*abhimatya*) ^b,
er month: therefore Manyu Tāpasa ^c calls

मभ्क, मासीमां r¹r⁴.—अभिमत्त्व m¹br, अभिपत्त्व hr³, अभि-
तपोऽयवः r¹r⁴, ततो जव k, ततो ब्रज fb, ततो ब्रजन् hm¹r.
त्या^o hm¹.—The end of the *varga* is here marked by १० in

ating the emendation *tapo 'grajam* are the following. *Tapas*
nymic form *tāpasa* in the name of the Rishi invented from the
s RV. x. 83, 84, where Manyu is frequently addressed and
, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting
of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence
atya), came into being, the first seed of *manas* (cp. *manyu*); and
svayambhu brahma and called the 'first marvel,' TB. iii. 12, 3¹
)). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle
V. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*,
enam). Thus Manyu Tāpasa would be the deity as well as invented
e regarded as distinct (there being no *ātmastava* here), as Yama in 48,
in 58, Mṛtyu in 60. Dr. Sieg, with whom I corresponded about this
th r¹r⁴) to read *tapo 'grajam*, 'the eldest born of Tapas' (=Manyu
aning seems to me impossible. The MSS. constantly confuse anusvāra
stance, in ii. 60 where, in the case of the analogous emendation मृतम्,
S. have visarga for anusvāra. Again, *vrajam* (fb) is very close to *grajam*.

^b Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyater dīptikarmaṇaḥ krodhakarmaṇo vadhakarmaṇo vā*. ^o Manyu Tāpasa is, according to Ārṇanukramapī x. 33 and the Sarvānukramapī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

11. Asunīti, Apām napāt, Dadhikrā, Dhātṛ, Tārṇya.

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits ^a (*asūn*), therefore he is spoken of as Asunīti (20) by Śrutabandhu ^b who praises (him).

नयत्यसून् hm¹r, पयत्यसी fk, पयःत्यसी b.—सुवता सुतबन्धुना hm¹r, सुवता सुतबन्धुना b, सुवताता सुतबन्धुना f, सुवताता सुतबन्धुना k.

^a Nirukta x. 39: *asunītir asūn nayati*. ^b The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst ^a: therefore the seer Gṛtsamada ^b (in) praising (him) calls him Child of Waters ^o (21).

मासातिगमे hm¹r, मासातिगमे bfk.—मध्ये भवत्वपाम् hm¹r, मध्ये स यत्वपाम् r¹r⁴, मध्ये सत्व पत्वया fk, मध्य स पत्वया b.—गुत्समदः सुवन् m¹r, गुत्समद सुवन् b, गुत्समद सवन् fk, गुत्समददं सुयं b, गुत्समदस्त्वपाम् r¹r⁴.

^a Cp. *apsv antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendraḥ* in ii. 31. ^b In RV. ii. 35 (cp. Nirukta x. 19). ^o Cp. Nirukta x. 18: *apām napāt tanūnaptrā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere ^a for eight months, he roars ^b (*krandati*) frequently in (their) midst, therefore he is described as Dadhikrā (22).

गर्भोचम् m¹r bf, गर्भोचम् k.—आदधत्सी m¹r, आदधत्सी hd, आदधत्सी f, ओ k, माधत्सी b, आदधत्सी r¹r⁴.—56^o omitted in fk.—क्रन्दत्व^o hm¹r b, क्रन्दति r¹r⁴.—सहन् hr, सहन् b.—क्रासेन कथ्यते hr³m¹b r²r⁵r⁷, क्रेति तदोच्यते r¹r⁴.

^a Cp. *antārasāḥ* above, 43.

^b This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat krāmāṭīti vā dadhat krandatīti vā dadhadākūri bhavatīti vā*.

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the *Ṛg-veda*) as 'Dhātṛ' ^a (23).

संभृतं hm¹r, संभृतं b.—य मासिकम् hm¹r b, द्दमासिकम् r¹r⁴.—57^a omitted in fk.—
उर्व्या धातुमि: hm¹r, उर्व्या धाति ऋषि: f, ऋषि: k, उर्व्या धाति ऋषि: b.

^a There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātā sarvasya vidhātā*.

58. In the wide ^a (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides ^b (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya ^c has spoken of him thus as Tārksya (24).

तीर्थेऽन्तरिक्षे ऋषति hm¹r (Nirukta x. 27 तीर्थेऽन्तरिक्षे ऋषति), तूर्थे चिप्रं वक्षसखा r¹r⁴, तूर्थे चिप्रं वक्षसखो f¹r²k, तूर्थे चिपन्वक्षसखो b.—यदा तूर्थे चरत्खसो hm¹r (तूर्थमर्थे रचति Nirukta x. 27), खरोत्खसो r⁵r⁷, यद्विपत्ति पन्वति f, यद्वियति पन्वति kr², यद्विपत्ति वववुति b, यद्विपतीह धन्विनि r¹r⁴.—तेजैवम् hr³b fkr²r⁵r⁷, तेजैवम् r (r¹r⁴?).—The end of the *varga* is here marked by ११ in hm¹b f, not in k.

^a Nirukta x. 27: *tārksyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam aśnuta it nairuktāḥ*): *stīrṇe 'ntarikṣe kṣiyati tūrṇam artham rakṣaty aśnute vā*. In view of the etymology in the Nirukta, it looks as if *stīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭṛ* given below, iii. 16. ^b *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. ^c The reputed author (*Ārṣṇanukramapī* x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyaṣṭh* may be meant for a compound, not an irregular sandhi.

12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging ^a the waters from the abyss (*kṛntatrat*) ^b: (therefore) Uruvāsini ^c (i. e. Urvaśi) calls him Purūravas (25) ^d in her own words ^e.

रुवन् r, भवन् b, न f, मन् k, रौदन् hm¹.—ऊनचाद् m¹b, ऊनभाद् hr³, ऊनम्भाद् r, न्वतचाद् fk.—विखजन्मयः m¹r, विखजन्मयः f, विखजं नमः h, विखजन्मयः k, विखजन्मयः b.—पुकरवसम् hr, पुकरवसम् m¹, युत्तरवसम् b, यत्तरवसम् f, यत्तरवसम् k.—
वाक्कीनीरवासिनी b f k r, वाक्कीनूरवासिनी h d m¹, वाक्कीरवासिनी r¹r⁴.

^a Op. above, i. 93. ^b An instance of a Vedic word used without the influence of the passage referred to. ^c Meant to be an etymological form of *Urvaśi*, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. ^d Cp. Nirukta x. 56: *purūravā bahudhā rorūyate*. On the *rava* of various gods, see *Vedische Studien* iii, p. 137. ^e In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)^a, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Saṃkusuka^b, himself praises as 'Mṛtyu' (26)^c.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्रश्चावयन्नेति kd, प्रश्चावयन्नेति f, प्रश्चावयन्नेति h, प्राश्चावयन्नेति m¹, प्रश्चावयन्नेति b, प्राश्चा वयं नेति r, नेति r¹r⁴.—मृतः fkr², वृतः hm¹r, मृधि r¹, मृधम् r⁴.—Between the two lines of 60 (where it is absolutely out of place) b fkr²r¹r⁴r(r⁷?) add the line (=41^{ab}):

चयं¹ चितिभ्यो विदधद्² यत्तुष्वविशत्⁴ चितौ ।

¹चय b fkr², चयं r. —²विदधद् r, विदधत् b, विर्यत् f, विरयत् r², विरयत् k. —³यत्तुष्व¹ r, यत्तुष्व² b, यत्तु चं(?) ञ् f, यत्तु ञ् k, यत्तु + ञ् r². —⁴विशत् r, विशत् b, विशत् k, विशत् f r², विशत् (चितौ) r¹r⁴.

61. यद्यन्यः hm¹r, यद्यन्यः b fkr², यद्यन्यः r⁵.—संवर्तयंस् r, संवर्तयंस् r¹r⁴, संवर्तयं hr²m¹r³r⁵, संवर्तयत् f b, य k. —सूर्याद् b fkr²r⁵hr³m¹, सूर्यौ r¹r⁴.—उवसं hm¹r, उः सं b, उः f k.

^a The explanation of Satabalāṅga Maudgalya in Nirukta xi. 5: *mṛtyur mārayatīti sato, mṛtam cyāvayatīti vā śatabalāṅga maudgalyaḥ*. ^b The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Op. Āraṇukramaṇī x. 8, and Sarvānukramaṇī on RV. x. 18. ^c Twenty-three of these names occur in Naighaṇṭuka v. 4, and three (Aditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)^a the day-star: by reason of that function he is Savitr (1). And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasiṣṭha^b himself (in) praising (him) calls him Bhaga^c (2).

दिवाकरं b f k, दिवा चरन् r¹r⁴, दिवाकरः hm¹r. —प्रसीत्वेकः hm¹r b f k, प्रसूत्वेकः r¹r⁴. —मासयन् m¹f k, मासयन् h r b, माति यन् r¹r⁴. —वैष स्वरं hm¹r, वैषय रं br²r³r⁷, वैष रं f k. —सुवन्मगम् hm¹r, सुवन्नगम् b fkr² (r²?). —The end of the *varga* is here marked by १२ in h b f k, not in m¹. The end of the preceding line (स्वररिमिः) is marked in h d by २३, and the end of the *varga* (after मगम्) by २३ ॥ १२ ॥

^a Op. Nirukta x. 31: *savitā sarvasya prasavitā*. The enumeration of the seven names of Sūrya begins with this śloka. I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sā* is regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i. e. Sūrya) stimulates (in general).' ^b The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14. ^c *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātrer jarayitā sa eva bhāsām*; though the word *bhaga* is there derived from the root *bhāj*.

13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays^a: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)^b.

असौत्युषेति hm¹r, असौत्युषेति b, असौत्युषेति fk.

^a Op. Nirukta xii. 16: *yad raśmīpoṣaṃ puṣyati tat pūṣā bhavati*. ^b RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*triṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi^a pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm¹r, तेज सा b, तेजसो f, तेजसः r¹r⁴, तेजसे k.

^a In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nīdadhe padam*, he quotes Śākapūpi's opinion that this refers to the three worlds (*prthivyān antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light^a (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पुष्यन्तीति m¹r, सायं पुषक् याति hd, साय पुषक् याति fk, सायं पुषक् व्याति b, सौर्यं पुषक् ते यो r¹r⁴.—अये m¹r b f k, अये hd.

^a Cp. Nirukta xii. 25: *keśi, keśu raśmayas, tats tadvān bhavati, kāśanād vā prakāśanād vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think^a of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येक्यस्त्विं hm¹r, मां प्रत्येक्यस्त्वेव r¹r⁴, मां प्रत्येक्यस्त्विं b, यां प्रत्येक्यस्त्विं fk.—अन्वन्तो r, चं मन्वन्तो hdb, च मन्वन्तो fk.—पुषक् नराः hr, पुषक् नराः m¹d, पुषक् वरा k, पुषक्वराः fb.—विश्वानरस् hm¹r b f k, विश्वानरस् r¹r⁴.

^a The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enaṃ narā nayanānti vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull^a (*vr̥ṣā*), he mounts the firmament, therefore he is *Vṛṣākapi* (7), (in) 'Indra is above all'^b (RV. x. 86); (or) this highest bull (*vr̥ṣā*) goes causing to waver (*kampayan*) with (his) rays^c:

बुवेव br¹r⁴, बुवेव (without visarga) hdr³m¹fkr², बुवेव r.—०रोहति hm¹r, ०रोहति b, ०रोहति fk.—The end of the *varga* is here marked at the end of this śloka (*eva saḥ*) by १३ in hd bfk, not in m¹. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttaraḥ*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttaraḥ*) ends a śloka, numbered ६८, 68^{ab} is numbered ६९, 69^{ab} as २००, 69 (after *yaḥ*) as १ (= २०१), &c.

^a Op. below, vii. 141. ^b The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. ^c This alternative etymology is based on Yāska's in Nirukta xii. 27: *yad rātmibhīr abhīprakampayann eti tad vṛṣākapiḥ bhavati vṛṣākampanaḥ*.

14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep^a, (his name) *Vṛṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to *Vṛṣākapi*^b, he appears to be bidden^c thus (*iti*) by Indra.

मन्वेतु hm¹rb, मन्वे हे f, मन्वे ह k.—चिबु hrfk, बुबु b, चिबु r⁵.—अन्वेति m¹rbr⁵, अन्वेति fk, अन्वेति hdr³.—प्रयुक्तो hdm¹, प्रयुक्तो fkr¹, प्रयुक्तो b.—वारिवाक्ये hm¹rfb, वृषाक्ये kr². It would be best (as in hd) to make śloka 68 end after *vāriṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

^a This is meant to be an explanation of *rātmibhīr kampayann eti*. ^b The irregular formation *vāriṣākapa* for *vārṣākapa* seems to be due to the exigency of metre. ^c In the three stanzas (x. 86. 20-22) *Vṛṣākapi* is addressed and called upon to go home (*astam* *eti*) by the path which procures sleep (*svapnānāpāna*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnān nāśayati*).

69. Viṣṇu^a may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veviṣ* (*veveṣṭi*), expressing pervasion^b: (he) is (thus) explained as the Sun who is everything^c and is contained in everything.

विष्वातिर् hdm¹r, धिष्वातिर् b, तिर् f, तैर् k.—वेवेष्टिर् h, देवेष्टिर् r, वेष्टिर् m¹, विद्य-
सोर् bf, विपसोर् k: the reading of bk looks like a corruption of वज्रोतिर् (the third
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-
devatā.—*कर्मणः hdm¹r, *कर्मणाः f, *कर्मणा bk.—सूर्यः hm¹bk, सू f, वातः r.—यः
hdm¹, यं k, सः r, सं bf.—The third line of 67 (ररिस*) and 68, 69 omitted in r¹r⁴.

* The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,
as it was not given in 64. ^b Cp. Nirukta xii. 18: *atha yad vipito bhavati tad viṣṇur*
bhavati; viṣṇur viśater vā vyaśnoter vā. The above three explanations are probably meant
to correspond to these: *viṣṇāti=viṣṭaḥ, viśati=viśati, vevēṣṭi=vyaśnoti.* ^c Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,
Indra, and Sūrya^a (respectively), have (thus) been duly stated
in succession.

^a Cp. above, ii. 22.

71. But of the incidental names^a, accompanied by the above-
mentioned^b nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate
enumeration does not exist.

नाम्नां तु bfkr, नाम्नां च hdm¹.—पुचक्षिण hdr, पुचक्षिण bfk.—The end of the *verga*
is here marked by १४ in hdm¹bfk.—This śloka (71) is numbered as ३ (=२०३) in hd,
and ४ (=२०४) in m¹.

^a That is, epithets, e.g. *vrāṭhan*, which accompany any of the regular names, e.g.
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānāḥ saṃyujya*
haviś codayafindrāya vrāṭraghna indrāya vrāṭratura indrāyāphomuca iti; tāny apy eke samā-
mananti, bhūyāṃsi te samāmnānti. Cp. below, ii. 93. ^b i. 86-88.

15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial,
middle, (and) celestial, listen to (an account of) her hymns (and)
names according to her sphere.

विविधा तु या hdr, विविधा तु यः m¹, तुवधामुया b, (वाग्मया) च विधा तु या
fk.—*व्यानं वि° hm¹r, *व्यानं वि° b, *व्यानानि fk.

73. Now she owns the entire hymn when the rivers on earth,
and when the waters, (and) when the plants^a, being praised,
own it^b.

एषा $hm^1r^3bfr^2$, ह्येषा r^1r^4 , एता r .—नद्यः सुता hdm^1bfr , नद्यः सुता r , नद्यसदा r^1r^4 .—यदा वैनं $r^1r^4bfr^2$, पंच वैनं r^3 , पंच वैनं hd , पंचिवैनं m^1 .—मवन्वापो hdm^1r , मवन्वापो bfr^2 .—यदा चोषधयो यदा b , च चोषधयो यदा f , यवोषधयो यदा k , यदा चोषधयः सदा hdr , तदा चोषधयससा r^1r^4 .

^a Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i. 112. ^b *Enam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. *v.r.* of *itarad*, viii. 17.

74. And when she becomes Aranyānī and Rātrī, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā^a, (all these forms of her) own the stanza^b.

रात्री च hdm^1r , सत्री च b , सत्री च fk .—चोषाः hdr , चोषा m^1 , वेषा $r^1r^4bfr^2$.—पृथिवी वैव $hdrb$, पृथिवी स्वि m^1fk .—मूत्वाप्वार्चं hd , मूत्वाप्वार्चं m^1 , मूत्वावा च fk , मूत्वा ज्वा च b .

^a See below, 75, note ^a.

^b As her representatives, being thus *rybhājāḥ*.

75. Also when she becomes Agnāyī^a by name, she appears here (in the R.V.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽधिषा hdm^1r , नामतो मेषा b , नामतो मेषा fk .—केषुचित् bfr , तु क्वचित् hdm^1 .

^a Of the above eleven names of female deities, nine agree with the enumeration (*nadyaḥ* to *Agnāyī*) in Naighaṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in BD. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of *Ilā* in that.

76. When she, being Vāc^a in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only^b.

मध्ये सत्व^a hdm^1r , मध्यसत्व^a bfr^2 .—मूत्वा वेषा hm^1r , मूत्वेषा च bfr .—समयं hbr , समय fk , समयं m^1 .—सूक्तं चिमिर् hm^1r , सूक्तत् निर् b , त्तं चिमिर् fk .—The end of the *varga* is here marked by १५ in bfm^1 , not in hdk . This śloka (76) is numbered as ८ (=२०८) in hd , and as १० (=२१०) in m^1 .

^a Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romaśā (and, of course, Durgā) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere), *devapatnyaḥ* being added from Naighaṇṭuka v. 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and *Ilā*, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra.

^b That is, the middle Vāc is *sūktabhāṣj* under these three names alone, while under the remaining names, which are incidental, she is only *ṛgbhāṣj*.

16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering^a a stanza may own a (whole) hymn]^b. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā^c, Urvaśī; she first^d becomes Sinīvālī and Rākā, Anumati, Kuhū;

दुर्गा hdm¹fkr, दुर्गे b.—मूलर्चं hdrfk, मूलर्चं b, मूलर्चं m¹.—ऊत्वा hdrfk, ऊत्वा m¹, ऊत्वा r⁵r⁷, ऊत्वा b.—The first line of 77 (*spāiva durgā*) is omitted in r¹r⁴.—तन्नामानि hm¹r, सूक्तार्चानी^e r¹r⁴, स्त्री सुतिर्माञ्चि च नामानि f, तस्त्री सुतिर्माञ्चि च नामानि सूक्तार्चानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्त्री सुतिर्माञ्चि च नामानि सूक्तर्माञ्चि, i. e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सूक्तर्माञ्चि is omitted), while only सूक्तर्माञ्चि was substituted in r¹r⁴.—यमीञ्चाणि hdm¹, यमीञ्चाणी r, यमीञ्चाणि b, यमीञ्चाणि f.—मवत्त्वया hdm¹r³, मवत्त्वया bfr², मवत्त्वया r, मवत्त्वया r¹r⁴.—राका चानुमतिः hdm¹r bfk, राकोचानुमतिः r¹r⁴.

^a What was exactly meant by *krtvā* in connexion with *rcam* in this interpolated line (see next note) is not clear.

^b There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

^c This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Op. note ^a on 76.

^d This perhaps alludes to the fact that the group Anumati, Rākā, Sinīvālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)^a are incidental, own the stanza (only)^b.

नौर्धेनुर्देवपत्न्योऽद्या hm¹bfr, नौर्धेनुर्देवपत्न्यो रन्वा r, नौरीर्नौर्धेनुपत्न्योऽरन्वा r¹r⁴, देवपत्न्यो घ्रा r⁵r⁷.—स्वस्तिच hr²m¹br⁵r⁷, स्वस्ति च fkr², स्वस्तिच r.—नैपातिकानि चरमाञ्चि hm¹r, नैपातिकान्चिर्माञ्चि b, नैपातिकान्चिर्माञ्चि f, नैपातिकान्चि पुच-ग्माञ्चि r¹.

* *Yeṣām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. ^b That is, the incidental (*net-pāṭika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*ṛgbhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn ^a.

वाग्मवत्वि° br, वाक् मवत्वि° m¹, वाक्मवत्वि° hd, वाग्मवत्वि° r¹r⁴, वामासावत्वि° f.—सूर्यामुं hdm¹rb, सूर्यामु f.—अमिता bkr, अमितां f, अमिताः hd.—तथा hdm¹bkr⁵r⁷, तदा r.—सूक्तमुवा rbr⁵r⁷, सूक्तमुवा hdm¹r⁵fr².

* These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākapyāi (and) Saranyū^a, these two undoubtedly (own) a stanza^b. And when she is Earth corresponding to Heaven (*dyuavat*)^c, she only owns (a stanza) incidentally^d.

दे च ते ध्रुवम् hm¹rb, इ च ते ध्रुवं f, देव तद्वृषम् r¹r⁴, ते सुवम् r⁷.—ध्रुवश्च hdx², सुविच्च m¹, यविच्च r, सुचित् fk, कविचु r¹r⁴.

* Uṣas, Sūryā, Vṛṣākapyāi, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. ^b Vṛṣākapyāi and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively). ^c That is, as belonging to the celestial sphere; for Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9. ^d Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*; but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī^a, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यामेव सती°, going on मतां नीरी &c., doubtless owing to the preceding line ending with सती.—देवताः hm¹rbk, देवताः f, देवताम् r¹r⁴.—81^b=iv. 36^b.—The end of the *varga* is here marked by १६ in hbfbk, not in m¹.—In hd, 81^{ab} (ending सरस्वतीम्) is numbered १३ (=२१३), and 82^{ab} (ending निषत्) १४ (=२१४).

* A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

17. Names of female seers: three groups.

82. Ghosā^a, Godhā^b, Viśvavārā^c, Apālā^d, Upaniṣad, Niṣad^e, Brahmajāyā (who is) named Juhū^f, the sister of Agastya^g, Aditi^h,

घोषा गोधा brfk, गोधा घोषा hdm¹ (Ārṣānukramaṇi).—० वारापाक्षोपनिषद्विषत् r¹r⁴ m¹bfr²r⁵, ० वारापाक्षोपनिषद्विषत् hdr³.—नामानस्तस्वस्व m¹brfkd, नामा - तस्वस्व b.

^a RV. x. 39, 40.

^b x. 134. 6, 7.

^c v. 28.

^d viii. 91.

^e These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno ghr̥tasya*, and described thus in the Kashmir MS. of the khilas: '*pra*,' *sapta*, *brāhmyo* [i. e. *brāhmyau* = *brahmavādīnyau*] *niṣadupanīṣadau*. ^f Juhū Brahmajāyā, seer of RV. x. 109; see Ārṣānukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. ^g Seer of RV. x. 60. 6; cp. Ārṣānukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. ^h The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī^a, and the mother of Indra^b, Saramā^c, Romaśā^d, Urvaśī^e, and Lopāmudrā^f, and the Rivers^g, (and) Yamī^h, and the wife Śasvatīⁱ,

चेङ्गमाता hm¹rb, चङ्गमाता fkr².—च श्रवती hdr¹r⁴, च श्रावती m¹r, तथैव च bfr³.—83^b = ii. 77^d.

^a x. 86 (several stanzas) and 145.

^b Indramātaraḥ are said to be the Rishis

of x. 153, Ārṣānukramaṇi x. 79.

^c In several stanzas of x. 108.

^d i. 126. 7.

^e In several stanzas of x. 95.

^f i. 179. 1, 2.

^g In some stanzas of iii. 33.

^h That

is, Yamī Vaivasvatī in x. 10 and 154.

ⁱ viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites

a passage from the Nītimañjarī in which *sārī*, among women (*striṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śasvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī^a, Lākṣā^b, Sārparājñī^c, Vāc^d, Śraddhā^e, Medhā^f, Dakṣiṇā^g, Rātri^h, and Sūryā Sāvitrīⁱ, (all these) are pronounced to be female seers^j (*brahmavādīnyah*).

श्रीर्षाया hdm¹, श्रीर्षाया b, श्रीर्षाया f, श्रीर्षाया: r.—सार्पराज्ञी hm¹r, सार्पराज्ञी b, सार्पराज्ञा f, सार्पराज्ञा kr².—वाक् अज्ञा मेधा hm¹r, वाक् अज्ञा मेधा b, वाक् अज्ञा मेधा f, वाक् अज्ञा मेधा kr².—इरिता: hm¹r, इरिता f, इरिता b.

^a Supposed seer of the Sṛisūkta, the khila after v. 87.

^b Seer of a khila, cp.

below, viii. 51.

^c RV. x. 89.

^d x. 125.

^e x. 151.

^f Seer of the

Medhāsūkta, the khila after RV. x. 151.

^g RV. x. 107.

^h x. 127.

ⁱ x. 85.

^j These three śloka (82-84) are identical with three at the end of the Ārṣānukramaṇi (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine^a, praised the deities; the middle series^b conversed with seers and deities.

त्वासां hm¹r, तासां fkr², तासा b.—वर्गसुष्टाव hm¹r, वर्गस्त्वष्टा च b, वर्गसुष्टा च f, वर्गसुष्टा च k.—समूदे hm¹r, समूदे b, समूदे fkr², समूदे r¹.

^a That is, those enumerated in ii. 82.

^b The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)^a of Self^b. Whoever is the seer (of a hymn by one) of the last group is also the deity^c.

वर्गस्योत्तमः hm¹r, योत्तम रथोत्तमः k, योत्तमरथोत्तमः bf.—86 is omitted in r¹r⁴.—The end of the *varga* is here marked by १७ in hdbfk, not in m¹.—86^a is numbered as १८ (=२१८) in hd, 87^a as १९ (=२१९).

^a For a definition of *bhāva-vṛttam*, see below, ii. 120. ^b According to the *Sarvā-nukramanī*, seer and deity are identical in the case of *Sārparājñī* (RV. x. 189: *ātmadai-vatam*), *Vāc* (x. 125: *tuṣṭāvātmanam*), *Śraddhā* (x. 151), *Dakṣiṇā* (x. 107), *Rātri* (x. 127), *Sūryā Śāvitṛī* (x. 85: *ātmadai-vatam*). The three others, *Śrī*, *Lakṣmī*, *Medhā*, are the seers and deities of *khilas*. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the *Sarvānukramanī* passages just given, and their interpretation by *Ṣaḍguru-śiṣya*), the expression *ātmano bhāva-vṛttānt jagau* being equivalent to *ātmanam astaud . . devatām* in 87. ^c As the object of praise is self.

18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यत्तयोत्तमः hm¹r, यत्तयोत्तमः b, यत्तयोत्तमः f, योत्तमसु यः r¹r⁴.—तस्मादात्म-
सुवेव hm¹r, तस्मादात्मसुवेव b, तस्मात्समसुदेवेव f, तस्मादात्मसुवेवे(व) r¹r⁴.—स्वाय
अधिः स्व देवता hm¹r, स्वाय अधि स्व देवता fb, स्वाय अधि देवता k, मवेदुष्टैव
देवता r¹r⁴.

88. He who utters the speech in colloquies should be (regarded as) the seer^a in it; whoever may be addressed by that speech should be (regarded as) the deity therein^b.

मवेदुष्टिः hm¹rbfk, मवेदुष्टिः r¹r⁴.—तेनोच्चैत hm¹rb, तेनाच्चैत f, क. —वाक्तेन m¹kr,
वाक्ते च hdbf.—देवता तच्च सा hdm¹r, देवता पुं च सा f, देवता चं च सा k, देवता तेषु
सा r¹r⁴, देवता पुं सा b.

^a Cp. *Sarvānukramanī*, Introduction ii. 4: *yasya vākyaṃ sa ṛṣiḥ*. ^b Cp. *ibid.*, ii. 5: *yā tenocyate sū devatā*; see also the three lines quoted from the *Devatānukramanī* by Śaṅguruśiṣya (pp. 97, 98) on RV. i. 165.

89. ^a Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison ^b.

कर्मोपसंयहार्षे च hm^1 (and *Nirukta* i. 4), कर्मोपयह्यार्षे च fkr , कर्मोपयह्यार्षे च b , कर्मोपयह्यार्षसु r^1r^4 .

^a Text and translation, with notes, of the following passage (ii. 89–122) have been printed by me in the *Album-Kern*, pp. 334–340. ^b Cp. *Nirukta* i. 4: *atha nipātā uccāvaṇṇeṣu artheṣu nipatanty apy upamārthe 'pt karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up^a defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless ^b :—

ऊनानां hm^1r , प्रनाना f , सनानां k , चनाना b .—पूरयार्था hm^1r , पूरयार्थं br^1r^4 , पूरयार्थं f , पूरयार्थं k .—पूरयार्थास्त्व^० hm^1rb , पूरयार्थं त्व^० r^1r^4 , पूरयार्थासु f .

^a Cp. *Nirukta* i. 4: *atha nipātāḥ . . apt padapūraṇāḥ*. ^b Based on *Nirukta* i. 9: *atha ye pravṛtte 'rthe 'mītākṣareṣu grantheṣu vākya-pūraṇā āgacchanti, padapūraṇās te mītākṣareṣu anarthakāḥ: kam im id v itī: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) kam, im, id, v': examples for these are quoted in *Nirukta* i. 10. Cp. also RV. *Prātiśākhya* xii. 9, and VS. *Prātiśākhya* ii. 16.*

91. they are to be recognized as *kam, im, id, v*^a. But (there are) also such (particles) as have various senses. *Iva, na, cid, nu*—these are the four having the sense of comparison ^b.

कमीमिद्विति m^1r (and *Nirukta* i. 9), कमीमि इति h , वामीमिद्विति b , वामीमिद्विति f , वामीमिद्विति kr^2 .—स्वोपार्थकाश्च ते hm^1r , स्वोपार्थकाश्च ते f , स्वोपार्थकाश्च ते b , स्वोपार्थकाः सुती r^1r^4 .—इवो न चित्सु hr^3 , इवो नु चित्सु m^1 , इवे न चित्सु r^5 , इव ना चित्सु b , इव ना चित्सु f , इव न चित्सु r .—भवन्ति ते $hm^1r^3b fkr^2r^5$, भवन्त्वमी r^1r^4 .—The end of the *varga* is here marked by १८ in hbf , by १७ in k , omitted in m^1 .

^a *Nirukta* i. 9, quoted above, ii. 90, note ^b. ^b Cp. *Nirukta* i. 4: *ete catvāra upamārthe bhavanīti*, the four particles mentioned above being then discussed in the same order.

19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation^a.

उपमार्थे $hm^1r^2r^5$, उपमार्थे br , उपमार्थे fk .—प्रतिषेधे स्वनवयः $hr^2b fkr^2r^5$, प्रतिषेध-स्वनवयः r , पुराणार्थस्वनवयः m^1 (cp. ii. 90^d).

^a Cp. Nirukta i. 4: *neti pratīṣedhārthīyo bhāṣāyām, ubhayaṃ anvadhyāyāṃ . . . pratīṣedhārthīyaḥ . . . upamārthīyaḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'^a. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*)^b.

वशात्प्रकरणक्षीते hr^2r^5 , वशा प्रकरणक्षीते b , वशाः प्रकरणक्षीते r^2 , वशात्प्रकरणक्षीत m^1 , वशा प्रकरणक्षीते fk , प्रयोजनवशा क्षीते r^1r^4 .

^a The same expression is used in RV. Prātiśākhya xii. 9: *neyanta ity asti saṃkhyā*; but the VS. Prātiśākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prātiśākhya do not occur. ^b Cp. RV. Prātiśākhya xii. 9: *arthavaśāt*, 'on account of the sense.' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhrtlingk, p. 443; Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no. 103, p. 1023.

94. The twenty^a prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action^b; for they differentiate the meaning^c in the inflexions of noun and verb^d.

क्रियायोगेन $hm^1r^3b fkr^2r^5$, क्रियायोगेन r .—द्वार्थे hm^1b , त्वर्थे r^2r^5 , द्वार्था fk , द्वार्थान् r^4 , त्वार्थान् r .—विभक्तिषु $hm^1r^3b fkr^2r^5$, विभक्तिभिः r^1 , विभक्तितः r^4 .

^a This number is expressly stated in RV. Prātiśākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prātiśākhya xii. 6, VS. Prātiśākhya vi. 24, and in the *Gaṇa prādayaḥ*. ^b Cp. Pāṇini i. 4. 59: *upasargāḥ kṛyāyoge*. ^c Cp. RV. Prātiśākhya xii. 8: *upasargo vīśeṣakṛt*. ^d Cp. Nirukta i. 3: *nāmākhyāṭayor arthavākarāṇam*.

95. *Acha*^a, *śrad*, *antar*—these the teacher Śākatāyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm¹rb, उपसर्गा fk.—ते तु hm¹, ते त bfk, तेन r.—95-105 omitted in r¹r⁴.

^a *Ass*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārttika on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter ^a. In (regard to) nouns, the employment of which has been stated ^b, the subject-matter must be stated in this way ^c.

स्त्री च hm¹, स्त्रीत्वं bfk, स्त्र्यश्च r.—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r¹r⁴ (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfkr, योष्यं प्रकरणं त्वनु r¹r⁴ (*ibid.*).—The end of the *varga* is here marked by १९ in hbfkr, not in m¹.

^a Cp. above, i. 40.

^b This probably refers to BD. i. 23-45.

^c That is, in connexion with gender.

20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*) ^a.

कृताकृतत्वं all MSS.—सदृशो rk, सदृशे hm¹bf.—पुनर्यहः bfk r, पुनर्गृहः h.

^a Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some ^a (call them) so according to circumstances (*yathā kathā*) ^b.

सर्वे नामानि वैवाङ्म हfkr, सर्वना^a b, कुर्वन्नामानि वै वाङ्म r¹r⁴ (śloka 131).—अथै वैवं hbfkr, अन्वदेव r¹r⁴.—यथा कथा hfkr, यथा कथा b, त्वया यथा r¹r⁴, यथा तथा m¹.

^a *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.

^b A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing ^a; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it ^b (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm¹.—तदुच्चायत्त r, तदुच्चायत्तम् m¹, तदुच्चायत्तम् hd, तदुच्चोचत्त fb, तदुच्चो चत्तु k.—नानान्वयोपाधिः hd, °पाथः r, नानान्वपाथि b, नात्वया fk.

^a Op. Nirukta ii. 1: *arthantityaś parikṣeta*. ^b That *tad* must refer to *arthah* is shown by the expression *śabdān arthavaśam nayet*.

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वी च hm¹r, आनुपूर्वी च d, आनुपूर्वे च fk, आनुपूर्वे प्र° b.

101. Gender, root, and inflexion one should, in their respective places, adapt ^a (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*) ^b.

धातुं विमत्ति m¹kr, धातुविमत्ति hdb, धातुनिविमत्ति f.—संगमेत्तच hdm¹, संगमे तच bfk, संगयेत्तच r (cp. Nirukta ii. 1: विमत्तीः संगमयेत्).—मन्वे m¹bfk, वाक्वे hd, वाक्वं r.—तत्तत्पूर्यात्तु m¹b, तत्तु कुर्यात्त f, कुर्यात्तत्तत्तु r, कुर्यात्तवे तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m¹k.

^a Cp. Nirukta ii. 1: *yathārtham vibhaktiś samnamayet*.

^b Op. i. 4 and 23.

21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*) ^a may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

धावतामेव m¹bfkr, धावतामेव hd.—°निधियः स्नात् h, °निधिय स्नात् m¹, °निधियच bfk, °निधियं च r.

^a The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

•शब्दं द्विधातुजम् hdm¹, •शब्दार्थधातुजम् r, •शब्दद्विधातुजम् f, •शब्दार्थिधातुजम् b.—चापि hdkr, चापि b.—पदं hdm¹, पदं bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative^a of a root, as derived from a compound meaning (*samastārtha*)^b, as derived from a sentence (*vākya*)^c, and as (of) confused^d (derivation).

^a Corresponding to *taddhita* below, 106, and Nirukta ii. 2. ^b That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. ^c As, for example, *itihāsa* (= *iti hāsa*). ^d *Vyatikīrṣa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)^a.

^a This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. Prāśākhya (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating^a (the parts); thus 'punishable' (*daṇḍ-ya*)^b as 'deserving punishment' (*daṇḍagrha*),

विद्यहान्निर्वचः m¹, विद्यहा निर्वचः hdkr, विद्याहान्निर्वचः b.—तद्धिते hdkr, तद्धिते b, तादृशे fk.—निर्गूयाद् hdm¹, निर्गूयाद् r, निर्वत्ता fk, निर्वर्त्तया b.—दृश्य bfr, दृश्य hd, दृष्ट m¹k.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

^a Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pravibhajya nirbrūyāt*. ^b As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pāṇini v. 1. 66.

22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavatī*) wife (*bhāryā*)'^a. Thus 'Indra-Soma' (*Indrā-Soma*) as 'Indra and Soma' is an example (of a Dvandva).

^a As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense : there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)^a.

प्रकृतिर् hdbfk, सङ्कतिर् r.—दृशानवगमे r, दृशानवगमे hdm¹, दृशानवगुणे bfk.

^a That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*) ; thus (in) 'Who, pray, O men' (*ko nu maryāḥ* : viii. 45. 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'^a.

विशेषे स्थापिताः hm¹r, विशेषे स्थापिताः b, विशेषे स्थापिताः t, विशिषा स्थापिताः k.—पलायने hrbfk.—यथा वृत्तिः hm¹bf, यथावृत्ति rk.—इतीष्यते h, इतीष्यते m¹bfr, इतिष्यते k.—109^cd and 110^{ab} are omitted in d.

^a The word *iṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean 'to go.'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense ; in the formula, 'With cold the fire' (*himenāgnim* : i. 116. 8), the term 'frost'^a (*hima*) is an example.

^a Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *hīmena* by *udakena grīṣmānte*; cp. also Sāyana on i. 116. 8.

111. Yāska has, in the stanza 'To every tree'^a (*vrkṣe-vrkṣe* : x. 27. 22), explained the word 'man-eating' (*pūruṣādaḥ*) by taking one word (and) dividing (it) into two^b.

पुरुषादः hdm¹fr, पुरुषादः b, पुरुषादं k.—The end of the *varga* is here marked by २२ in hdbf, not in m¹k.

^a This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*). The preceding two ślokaś may also have been meant to be included in this criticism.

^b Yāska, in Nirukta ii. 36, explains *pūruṣādaḥ* as *puruṣān adanāya*, 'in order to devour men,' but there is nothing in this to justify the criticism that he took *pūruṣādaḥ* as two words.

23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once' ^a (*aruṇo mā sakṛt*: i. 195. 18).

^a In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānāṃ kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyana on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye*: iii. 31. 2), he has explained the two words *garbhaṃ nidhānam*, even though (another) word ^a intervenes, by making them into one ^b.

^a *Sanītur*: the words in iii. 31. 2 being *garbhaṃ sanītur nidhānam*. ^b That is, his explanation, in Nirukta iii. 6, is *garbhānidhānim*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvah* ^a, (nor) the sense in *śītāman* ^b. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree' ^c (*vane na*: x. 29. 1).

०रविष्वाता hdm¹r, ०रविष्वाता b, ०रेविष्वाता f.—त्वःपदे hdm¹b, त्वपदे fk, त्वः पदा(र्चः) r.—र्चः शितामनि hdm¹, र्चं शितामनि b, र्चं शितामनि f, र्चः शितामनि r.—स्वराजवमो hdm¹r, स्वराजवमो b.—वने ने^० m¹r, वने ने^० hd, वेवे ने^० b, वेने ने^० fk.

^a Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tvā* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticising the latter view. ^b Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapūṇi, Taiṭṭirī, and Gālava. From the above it does not, of course, appear what view our author held. ^c Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyō naḥ adhāyi*, while the Padapāṭha, reading *vā yō naḥ adhāyi*, leaves the verb unaccented after the relative. If our author is criticising Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; Rig-veda, 2nd ed., vol. iv, p. 9; Sāyana on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order ^a (of the words) was (arranged) according to the sense in *Śunah-śepam* ^b, *Narā-śaṃsam* ^c, *Dyāvā nah prthivi* ^d, *nir-askṛta* ^e, and the rest:

प्रमुतिष्वर्थाद् hdm¹, *तिस्वर्थाद् r, *ति चर्थाद् bfk.—*सीक्मनो hm¹r, *सीक्मनो fk, *सीक्मनो b.

^a That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*). ^b For *śunaś ctc cāpam* in RV. v. 2. 7; see RV. Prātiśākhya ii. 43 and xi. 8.

^c For *narā vā śamsam* in RV. x. 64. 3; see RV. Prātiśākhya, *loc. cit.* ^d That is, these words in RV. ii. 41. 20 must be read as *dyāvāprithivī naḥ*; cp. Nirukta ix. 38. ^e For *nīr u svasāram aśyāta* in RV. x. 127. 3; cp. RV. Prātiśākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*^a, *kapiḥ*^b, *nābhā*^c, *danah*^d, *yāmi*^e, and *aghāsu*^f.

यामीत्वघासु m¹, यामीत्वघासु hdr, यामीत्वघासु b, यामीत्वघासु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m¹.

^a For *atrāṇi* in RV. x. 79. 2. ^b For *ṛṣā-kapiḥ* in RV. x. 86. 5; see Nirukta xii. 27.

^c A very frequent form in the RV. before consonants beside the rare *nābhau*. There is possibly an allusion to Yāska's etymology (in Nirukta iv. 21): *nābhāḥ saṃnahanāt*. ^d Explained by Yāska (Nirukta vi. 31), on RV. i. 174. 2, as *dānamanasaḥ*.

^e Given by Yāska (Nirukta ii. 1) as an example in *tat tvā yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as = *yācāmi*. ^f In RV. x. 85. 13; supposed to be = *maghāsu* (the reading of the AV.); see Weber, Nakṣatra ii. 365, note ¹.

24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters^a.

खामिधेयं hdm¹rfk, खामिधेयं b.

^a Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakaraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118^{cd} to 122^{cd}: मन्त्रेष्वर्चयित्वे[क --- मन्त्रवि]त्तमैः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma^a, will, even though an evil-doer, go to the supreme^b (*param*).

निरुक्ते यो यतत hm¹r, निरुक्ते यो यतत f, निरुक्ते वायत k.—रूपमपि दुष्कृतं
hm¹r (दुःकृतं m¹), रूपमपि दुःकृतं f, दुःकृतं k.

^a That is, the Veda.

^b Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhādam āśnate: nākam eti jñānavidhūtapāpmā.*

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming^a (*bhāva*).

यद्येदमसि hdm¹, यद्येदमसि r, यद्येदमसि fk.—सदस्य^a hdr, सद्भाष्य^a f.—मावयुतं hm¹r,
मावयुतं fk.—वदन्ति dm¹r fk, वदति h, वदन्ति r¹r⁴ (R's edition, p. 56, śloka 132).

^a Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat.*

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)^a. There are these six modifications (*vikārāḥ*)^b of becoming: genesis (*janma*), existence (*astitvam*), transformation (*pariṇāmaḥ*), growth (*vṛddhiḥ*), decline (*hānam*), destruction^c (*vināśanam*).

वृद्धिकारा hdr, वृद्धिकारो fk, वृद्धिकारा r¹r⁴ (p. 56, śloka 128).—अन्त्याखिलं hrm¹
r¹r⁴ (p. 56, śloka 128), अन्त्याखिलं f.—परीक्षामो m¹fr, परीक्षामो d, परीक्षामो h, परि-
क्षामो k.—वृद्धिर्ज्ञानं वि^a hdr, वृद्धिर्ज्ञानं वि^a fkr¹r⁴ (p. 56, śloka 128).—The end of the
varga is here marked by २४ in hm¹f, not in k (nor in b owing to the lacuna in that MS.).

^a This definition is identical with that in Nirukta i. 1: *bhāvopradhānam ākhyātam*. Cp. RV. Prātiśākhya ii. 12. 8.

^b This is quoted by Yāska (Nirukta i. 2) as the opinion of Vāreyaṇi: *ṣaḍ bhāvavikārā bhavanti*.

^c The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six^a must be inferred in each case according to the sentence^b, to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,

यथां तु hrfk, यथाः खुर r¹r⁴ (p. 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r¹r⁴ (p. 56, śloka 129).—अबूद्धाः r, अतु f, अबूद्धाः hdm¹ (cp. Nirukta i. 3: अभूहितयाः).

^a The wording is somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvavikārā eteṣāṃ eva vikārā bhavanti*, ^b Cp. Nirukta i. 3: *te yathāvacanam abhyūhītvayāḥ*.

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraiḥ*)^a of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)^b, individually and collectively.

नमस्कारस्त्वेष h m¹r, नमस्कारस्त्वेष fk, नमस्कारस्त्वेष b.—अथ यथां h m¹r, अथ वाक्यं fk, अथां b.

^a That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraiḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.' ^b That is, the three mystical words *bhūr bhuvāḥ svaḥ*.

124. Now the divinity of the sacred utterances collectively is Prajāpati^a, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

देवतं तु h m¹r, देवतं तु fk, देवतं च b.

^a Cp. Sarvānukramapī, Introduction ii. 10: *samastānām prajāpatiḥ*.

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)^a.

वाग्देवतो h d b r¹r⁴ (p. 56, śloka 133), वाग्देवतो r, वाग्देवतो f, वाग्देवो m¹, वाग्देवो k.—देवः क एव r¹r⁴ b f k r, देवः क एव h d m¹.—The end of the *varga* is here marked after this śloka (125) by २५ in h d m¹, but after 124 in b f k. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

^a On this śloka is based Sarvānukramapī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmikaḥ* (see Śaḍguruśiṣya) corresponds to *ka*.

26. The first three hymns. Authors of Vaisvadeva hymns.

126. The first hymn is addressed to Agni. Its seer^a is Madhuchandas. The seven triplets^b which follow it should all be recognized as addressed to different deities.

आपियं hm¹r¹fk, अपये b.—०स आर्यकम् hm¹r³r⁴r⁵, ०स आवृषः b, ०स आवृषु f, ०सत्यावृषु k, ०स आदितः r.—श्रियाः सर्वे hm¹r³r⁴r⁵, श्रियास्त्वन्वि b, श्रियास्त्वन्वि fk, श्रियास्त्वन्वि r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r⁴: *ghapustakoddhṛtapāṣaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha* u are referred to in the notes on śloka 137, p. 57.

^a More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' ^b That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

स्विषा hm¹r, तेषां bfk.—०सोऽवाशिषो hr³r⁴fk²r⁵, ०सो द्वाशिषो b, ०स आशिष r.—विष्मो hr³r⁵, स्विष्मो fkr², विष्मो b, ऐष्मो r.—तो hr³r⁵, वो m¹, वो bfk, यः r.—वैश्वदेवः hm¹r³r⁵, वैश्वदेवतः bfk, पञ्चमयुषः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)^a, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods^b.

तन्नामा hr³r⁴r⁵m¹, नानामा bfk, नाव्यः षष्ठाद् r.—विश्विष्मो वा hm¹r³r⁴r⁵b, विश्विष्मो fkr. After this there is a lacuna of four pādas in fk: ०विष्मो [वा - - शर्वाति वो] तमे य विश्विष्मि.—नायपोऽप्यसु ययुषः hdr, नायपो त्व यस्त्रिषः b, नायपो स्वपययुषः r¹r⁴r⁵ (r⁵ or ca first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.).—वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवत^० r⁴, वज्रदेवत्वम् r², वज्रदेवत्वम् hd.—अव्यसु m¹r³, अव्यसु हb, ०मव्यसु r¹r⁴.—128^d = iii. 33^d.

^a That is, each of these three stanzas contains the name *viśve devāṣaḥ*, or in other words it is characterized by the term *viśva*. ^b According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *yat tu kīṃ cid bahudaiṣṭam tad vaiśvadevānāṃ sthāne yujyate*. Cp. Roth, Erläuterungen, p. 167; also Śaṅgurusīya on Sarvānukramaṇī i. 139.

129. In ^a Luśa ^b, Duvasyu ^c, Śāryāta ^d, Gotama ^e, Rjīśvan ^f, Avatsāra ^g, Paruchepa ^h, Atri ⁱ, the seer Dīrghatamas ^j,

दुवस्त्री ^r, च वात्से ^{hdm¹r³r⁴r⁵} (lacuna in fk): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently ^{r¹} and ^{r⁶}.—गौतमे ^{hdm¹b}, गौतमे ^r; the reading of fk (where the गो of चिंघो seems to have caused the lacuna: see note on 128) चिंघौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS.: cp. critical note on i. 58.—परक्षिपे ^{hr³f}, परक्षिपे ^b, परक्षिपे ^r, परक्षिपे ^{kr²}, परिक्षिपे ^{m¹}.—अषी ^r (= ^{r¹r⁶}), पुषे ^{b fkr²r⁵hdm¹r³r⁴}: the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (क्षिपे अषी).—दीर्घतमस्त्रुषी ^{hm¹r}, दीर्घतमस्त्रुषी ^b, दीर्घतमस्त्रुषी ^f, दीर्घतमस्त्रुषी ^{kr²}.—The end of the *varga* is here marked by रई in hdbfk, not in ^{m¹}.

^a The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods. ^b Seer of RV. x. 35, 36. ^c Seer of RV. x. 100. ^d Seer of RV. x. 92. ^e Seer of RV. i. 89, 90. ^f Seer of RV. vi. 49-52. ^g Seer of RV. v. 44. ^h Seer of RV. i. 139. ⁱ Seer of RV. vi. 41-43. ^j Seer of RV. i. 164.

27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha ^a, Nābhānediṣṭha ^b, Gaya ^c, Medhātithi ^d, Manu ^e, Kaksīvat ^f, Vihavya ^g, as well as in many other seers ^h,

अषीवति ^r, अषीवति ^{hdm¹r⁴}, अषीवति ^{b fkr²}.—अष्वचर्षिषु ^{hm¹r³r⁴bkr²r⁵}, अष्वचर्षिषु ^r.

^a Seer of RV. vii. 34-37, 39, 40, 42, 43. ^b Seer of RV. x. 61, 62. ^c Seer of RV. x. 63, 64. ^d Seer of RV. i. 14. ^e Seer of RV. viii. 27-30. ^f Seer of RV. i. 121, 122. ^g Seer of RV. x. 128. ^h Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV.² vol. ii, p. 668, under *devāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya ^a, Bṛhaduktha ^b, Viśvāmitra ^c, and Gāthīn ^d, variations (*vipravādāḥ*) ^e are here (in the Rg-veda) apparent in their respective praises.

विश्वामिषे च hm^1r , विश्वामिषे च $bfr^2r^5r^4$.—विप्रवादाश्च $hm^1r^1r^4r^6$, विप्रवादाश्च r , विप्रवादाश्च bfr .

^a Seer of RV. i. 186.

^b Seer of RV. x. 56.

^c Seer of RV. iii. 57.

^d Seer of RV. iii. 20.

^e That is, these seers differ from one another in regard to the deities addressed in their Vaisvadeva hymns.

132. Now the teachers Yāska^a and Śāṇḍilya say that any formula^b in which a combination of many (deities) appears, is addressed to the All-gods.

बह्वीनां सं^c hm^1r , बह्वीनां च^b b , बह्वीनां सं^c fk .—वैश्वदेवं तद् $hm^1r^3r^4r^5$, वैश्वदेवं तम् r , ^dदेवं तम् b , ^eदेवत्वं f , ^eदेव तुम् k .

^a In Nirukta xii. 40: see above 128, note ^b.

^b Mantra is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods^a.

वदेत्सर्वं $hrbfr$, वदेत्सूर्यं m^1 .—बहुदेवतम् $hm^1r bfr$ (Nirukta xii. 40), ^eदेवतम् r^1r^6 .

^a See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipāṭitā*) in (the sense of) all-comprehensiveness^a (*sarvāvāptau*).

The words सर्वा to सुताः (inclusive) are omitted in fk .—इषिषा $bfr^2r^5hm^1r^3r^4$, इषासां r .—निपातिता hdr , निपातिती $bm^1r^4r^5$, निपातिती fk .—The end of the *varga* is here marked by २७ in bfr , by २८ in hd , not at all in m^1 .

^a That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

28. Passages of the Ṛg-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Prauga deities^a. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु $hm^1r^3r^5r^4$, सरस्वतसु bfk, सारस्वतः r.—सप्तम $hm^1r^3r^5r^4$, श्रवमा b, उत्तरम fkr^2 , सप्तमसु r.—एताः प्रउग^a hdr, एता प्रउ^a b, एता प्रउग^a fkr^2 .—After 135^{a,b} the following line (not found in $hdm^1r^3bfkr^2r^5$) is added by r:

अविध्यमान छने वा प्रउनेष्वत आवपेत् ।

—सरस्वतीति hm^1bfk , सरस्वती तु r.—द्विविध्यम् hdm^1 , द्विविद्म् fk, द्विविधम् b, द्विविधाम् r.—असु hm^1bfk , असु r.—सर्वासु सा $hm^1r^3r^5r^4$, संदृशते r, सदृशते b, सदृशने fk.

^a RV. i. 3. 10-12, where Sarasvatī appears as a Praūga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praūga deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river^a are six, (and that there is) not a seventh :

नदीवहेयतावच्च $hb fkr^2$ (Nirukta ii. 23), नदीवहेय वामिव r.—तथाचार्यसु hdm^1 , साचार्यसु b, सूचाचार्यसु fkr^2 , सूताचार्यसु $r^3r^4r^5$, तथैवमुमचं r.—श्रीगवः $hdm^1r^3r^4bfkr^2r^5$, श्रुतम् r.—नदीवन्निगमाः $r^3r^4r^2r^5$, नदीवन्निगमा b, नदीवन्निगमो fk, नदीवहेयताः hdm^1 .—यद् ते $hm^1r^3r^4r^2r^5$, पन्ने fk, पन्ने b.—136^{cd}-138^{cd} seem to be omitted in r^1 (and r^6 ?), as these five lines are relegated to a footnote by Rājendralāla Mitra.

^a Cp. Nirukta ii. 23: *sarasvatīty etasya nadīvad devatāvac ca nigamā bhavanti*.

137. (the six being)^a 'Best Mother' (*ambī-tame*: ii. 41. 6) b, 'Alone' (*ekā*: vii. 95. 2), 'On the Dṛṣadvatī' (*dṛṣadvatyām*: iii. 23. 4^{cd}), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'^c (x. 64. 9 and vi. 52. 6^b). Yāska, however, regarded this (passage), 'She with her might' (*iyam śusmebhīḥ*: vi. 61. 2) d, to be a seventh.

अन्वेका hm^1 , अन्वेका fkr , अनेका b.—विच इच्च $hr^3r^4r^2(?)r^5$, इच्च bfk.

^a As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bfk, *citra imam*, gives six pratikas; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra ic ca* would much less easily be corrupted to *citra imam*. The *id* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. ^b In this passage Sarasvatī is again a Praūga deity; cp. 135, note ^a.

* There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuh stadhuh*), vi. 52. 6^b (*sarasvatī sindhubhīḥ pinvamānā*), and ii. 3. 8 (*sarasvatī sādhanā dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhārati* in an *Āpri* hymn. If *sarasvatī* is meant to represent two pratikas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *ṛṣadvatyām* in the same line is the third pāda of a stanza. ^d This stanza is expressly stated by Yāska (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athattan nadivai*.

138. Aitara^a regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*)^b, because the oblation is (here) the chief thing^c, has stated (that it is addressed) to *Vāc*^d.

* स्तीतां hr³r⁴fbkr²r⁵, स्तीनां m¹.—चाव्या hr³r⁴m¹br²r⁵, चव्या fk. The anusvāra must have dropped out owing to the following मी°.—चविषः hm¹r, चविषः b, चविष f, चविष k.—एवितरी hdm¹rb, एवोनरी fk.

^a This name is not found elsewhere.

^b iv. 14. 7 (among the *yājyānpākya* texts).

^c That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river.

^d That is, *Sarasvatī*=*Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakrtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5-11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu*: 6. 4-9) are addressed to the *Maruts*.

चान्वावतः hm¹b, चान्वतः fk, चान्वोऽवतः r.—वसादह bfr⁴, वसादह kr², वसादह hdm¹r.—The end of the *varga* is here marked by २८ in bfk, not in hdm¹.

29. Indra associated with the Maruts in RV. i. 6.

140. One (of them), 'What is firm' (*vilu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7^a)^a is addressed to two deities.

वीकु hdm¹, वीकु bfr⁴, वीकु r³, विकु r¹, विकु r², वाकु r⁵.—इक्राय hm¹r³bfr²r⁵, इक्रायं r, इक्रोऽयं r¹.—एवांतरायाकु hm¹r, एवांतरास्त्व° fbk.—अर्धर्चो लो dm¹, अर्धर्चोऽन्यो r⁴r⁵, अर्धर्चान्यो h, अर्धर्चन्यो r, अर्धर्चो b, अर्धर्चो f, अर्धर्चो k.—दिदेवतः bfr⁴r⁵, दिदेवतः m¹, दि देवतः hd.

^a That is, the third pāda, this being a *gāyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavarcasā*); or (this means) 'with him who is glad (and) of equal brilliance' ^a.

मन्त्रप्रधानो hm¹r, धायो fk, धायो b.—हीत्वं चंद्रो r⁵, हित्वं चंद्रो m¹, हीत्वं चंद्रो h, हीत्वं चंद्रो b, हीत्वं चंद्रो f, हित्वं चंद्रो k, (यं?) हीत्वं च r²r³r⁴, इयं हीम्नसु r.—मन्त्र hr²r⁴m¹r, मन्त्र b, मन्त्र: r², मन्त्र: fk.—समानवर्चसा r⁴(=RV.), वर्चसां hdr³m¹, वर्चसां r, वर्चसां bfk.

^a These alternative explanations are based on Nirukta iv. 12: *mandū madiṣṣū yuvāṇ sthaḥ; api vā mandunā teneti syāt, samānavarcasety etena vyākhyātam.*

142. Those to whom (the hemistich appears to be) addressed to two deities ^a, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragr̥hñanti*) ^b. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्त्र hdr, मन्त्र b, मन्त्र k, मन्त्र r¹r⁴r⁵r⁶.—येवामेव hm¹r²r⁴r⁵b, येवामेव r, एवामेव fkr².—एवदेवत्वम् hdbfk, देवत्वम् m¹, देवत्वम् r.—विद्यायां hdbf, विद्यायां r, विद्यायां r¹r⁴r⁵.—अथयनात् hr¹m¹r¹r⁴r⁵, अथयनात् fkr², अथयनात् b.

^a The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

^b *Mandū* is treated as *pragr̥hya* in the Padapāṭha.

143. as *Rodasī* in the Atharva-veda (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods ^a.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts ^b.

अथर्वीन्द्रसे hr¹m¹, अथर्वीन्द्रसे b, आथर्वीन्द्रसे f, आथर्वीन्द्रसे k.—143^{ab} is omitted in r¹r⁴r⁵.

^a In RV. v. 46. 8 *rōdasī* is treated as *pragr̥hya* in the Padapāṭha (doubtless because not accented *rodasī*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *rōdasī* here as *rudrasya patnī*. Cp. Sāyaṇa on RV. v. 46. 8.

^b That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramapī: 'the six (stanzas) ād aka (6. 4-9) are addressed to the Maruts, viṣa cid (6. 5), tadreṣa (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṁśam*) with the great Indra.

विचिकित्सितः $hr^3r^4bfr^2$, विचिकित्सते r .—मरुतस्य महेन्द्रस्य hdr , मरुतस्यमहेन्द्रस्य $r^4(r^3?)bfr$, मरुतस्येनेन्द्रस्य $r^1r^4r^6r^2$, सवतस्य प्रधानस्य m^1 .—समाश्रं hm^1r , समाश्रं f , श्माश्रं b , समाश्रं $r^1r^4r^6k$.—सवतस्य hm^1r , शाकस्य $r^1r^4r^6$, साकसा bfr .—The end of the *varga* is here marked by २९ in hm^1bfr .

30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate* : 6^a), is addressed to two deities: they mean Nirmathya and Āhavanīya^a.

०पिदेवतं hm^1r , ०देवतिं b , ०देवतो fk .—दिदेवतः $hbfr$, दिदेवतः $m^1r^3r^4r^6$ (Sarvānukramapī द्विदिदेवतः).—निर्मन्था^० r^1r^4fk Sarvānukramapī, निर्मन्था^० hdr^6m^1b .—०यार्चाव् hdm^1rb , ०यार्चाव् fk , ०यार्चा r^1r^4 , ०यार्चै r^6 .

^a Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramapī on RV. i. 12: *pādo devagnidateato nirmathyāhavanīyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः hm^1bfr , देवताः सुताः r .—सूयते hm^1r , सूयते b , सूयते $r^1r^4r^6fk$.—अपिना hm^1rb , पिना fk .—In $r^1r^4r^6$ 146^{cd} reads:

सूयते देवता यासां नामानि श्रुयतेह नः ।

147. In the first (stanza) Fuel^a (*idhma*) is praised, in the second Tanūnapāt, Narāśamsa in the third, but in the fourth Īa is praised ;

सुतसेध्मो hm^1rb , सुतसेध्मो fk , समिधसु $r^1r^4r^6$.—सूयते लिठः hm^1 , सूयते लिठः r , सूयते नितः b , सूयते नितः f , सूयतां नितः k .

^a On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktośāsā*) in the seventh, while in the eighth are praised together

देवस् hm¹bfk, देवस् r: the Sarvānukramapī has the Vedic form देवीः.—अथा hm¹rfb, अथा r⁶, अथा kr².—संयुतो सह hm¹r³, युतो सहे (सं being omitted) b, युतो रहे (the preceding four syllables अहम्यां सं being omitted) fk, स युतो सह r⁵r⁷, तु युतो सह r.

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭr is to be known as praised in the tenth.

देव्याः hm¹r, देव्याः fkr²r⁵, देव्याः b.—युतः hm¹r, स्वतः b, युतः fk.—The end of the *varga* is here marked by ३० in hdm¹bfk.

31. The eleven Āprī hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākr̥tis' to be praised.

युतं m¹r⁵, युत b, युत fk, युतिं hdr.—देवीर् hm¹, देवी r³bfk, देवी r.—ऊतीरिति hm¹r³bfk, ऊतीरिह r.

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āprīs; the second (deity), however, is subject to option (*vikalpate*)^a.

या तु विकल्पते hr²r⁶bfr², या तु विकल्पते m¹k, यायां विकल्पते r.

^a As to how this option applies, see below, ii. 155-157.

152. As to the Āprī hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn^a (consists of) sacrificial formulas, while these other (hymns of the R̥g-veda) are ten (in number)^b.

सहाम्रीसूक्तानि hm¹r³r⁵, सहयसूक्तानि bfr², सहेव हेतानि r.—ताविकादश् सन्ति च hm¹r³bfr²r⁵, तविकादश् प्रचक्षते r.—यवूषि hm¹r³fkr²r⁵, यवांसि b, यवुषः r.—तराशि तु hm¹rb, तराशि च k, तराशि f.

^a Which consists of twelve *yajūṣī*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āprī hymns (*tāny etāny ekādaśāprīsūktāni*). Cp. Roth, Erläuterungen, p. 122. ^b The ten Āprī hymns of the R̥g-veda are enumerated in the Anuvākaṇukramapī, 10-12, p. 48 of my edition of the Sarvānukramapī. See also ĀŚS. iii. 2. 5 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)^a, one to Prajāpati (*prājāpatya*)^b, and one used at the horse-sacrifice (*āśvamedhika*)^c, and the one (employed) in the human sacrifice (*puruṣasya medhe*)^d: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuhṣu*).

पुष्यस्य तु hm¹, पुष्यस्य च rbfk.—यजुःष्वेव r, यजुष्वेव hm¹ bfk.—ताभि बद् hm¹ r² bfk r² r², तस्य ह r.

^a That is, VS. xx. 36-46 (cp. ŚB. xiii. 9. 3¹⁶, note); xx. 55-66 (cp. ŚB. xii. 8. 2¹⁹); xxi. 12-22 (cp. ŚB. xii. 9. 3¹⁶). ^b That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. ŚB. vi. 2. 2¹ ff., especially ¹⁰ and note on ¹²). ^c VS. xxix. 1-11 (cp. ŚB. xiii. 2. 2¹⁴). ^d Referred to in Śākh. ŚS. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas^a, and that which Dirghatamas sang (i. 142),

यजुःष्वद्विधेयं तत् m¹ r, यजुष्वद्विधेयं तत् h, यजुष्टादये ततः b, यजुषा इवेव तः fk, यजुःष्वद्विधेषु च r¹ r⁴ r⁶.—प्रेषयतं hm¹ r³, प्रेषयतं bfk r.—सूतं यज hm¹, यज यज r, यज तस्य fkr², यज only b, यजु तस्य r² r⁷.—The end of the *varga* is here marked by ३९ in hm¹ bfk.

^a That is, Āprī stanzas belonging to (-*gata*) or turned into (-*kṛta*) Praiṣas, the expression being equivalent to Yāska's *praiṣṭa*, 'consisting of Praiṣas.'

32. Tanūnapāt and Narāśamsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)^a: only these three contain both^b (Tanūnapāt and Narāśamsa). Both that which is mentioned in (the collection of) Gṛtsamada^a (ii. 3) and in (that of) Vādhryasva^a (x. 70),

मेधातिथी hm¹ r³ r⁵ r⁷, मेधातिथिर् fkr², मेधातिथिं r.—भवति तु hrbfk, भवति च m¹.—यजुर् नृत्समदे hm¹ r³ r⁵ r⁷, यजुर्विर्नृत्समदो bfk r.—वाध्यस्य hm¹ r³ r⁵ r⁷, वाध्यस्य r, वाधुवंसं f, वाधुवंसं k, वाधुवंसं b.—च hr² r⁵ r⁷ b, च fk, तु r.

^a Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. ^b *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātithaṃ datrghatamasam praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramanī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśī (Vasiṣṭha), contain Narāśaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni^a (x. 110) sang,

अवेद्य hm¹fr³r²r⁵r⁷, अवेद्य b, अवे च k, अवेद्यु r.—ददृश च hm¹r³bfr²r⁵r⁷, ददृशे च r.—मत्स्यश्च hm¹r³br⁵r⁷, मत्स्यश्चु r, no particle in k.—जमदग्निश्च r, जमदग्निश्च b, जमदग्निश्च r⁵r⁷, जमदेवश्च hdm¹r³.—There is a lacuna in fk between मत्स्य and यज्जनी.

^a The reading of hdm¹r³, *vāmadevaḥ*, is doubtless a corruption of the incorrect reading *jāmadagnaḥ*. There is no Āprī hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramāṇī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated^a (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

•वेद्यं वा यासु b, •वेद्यं वा या तु fk, •वेद्यं वा यासु m¹r³r²r⁵r⁷, •वेद्यं वा यासु h, •वेद्यं वा यासु d, •वेद्यं वा यासु r.

^a Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)^a as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथापि ताः hr³m¹r²r⁵r⁷, यथापि ताः bfk, यथापीताः r.—सर्वम् hr³m¹bfr²r⁵r⁷, सोऽयम् r.—हीध्मः hm¹r³r⁵r⁷, हीध्मो b, हीध्मे r, हीध्मो f.—आतिर्वितत्युतम् hm¹r³r⁵r⁷, आतिर्वितत्युतम् b, आतिर्वितत्युतम् fk, आतिर्वितत्युतम् r.—आतो r, आते bfk, इध्म hdm¹.—हीध्मः hm¹r³bfr², हीध्मे r⁵r⁷.—The end of the *varga* is here marked by ३२ in hm¹fk. The last pāda is repeated in b only.

^a This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

1. Tanūnapāt. Narāsaṃsa. Iḷa. Barhis.

1. Now this same Agni is (also) Tanūnapāt^a by name. That (celestial Agni) extends (*yachati*)^b his body (*tanum*).

They say that 'Napāt' is a descendant^c, and that the origin of this one (*asya*) is from that one (*amutas*)^d.

यक्षस्यो तनुम् $hm^1r^3r^5r^7$, यक्षस्यो तनुम्^b, यक्षस्यो तनुम्^f, सोऽयुचति तनुः
r.—चमुतोऽस्य $hm^1r^3bfr^2r^5r^7$, चमुतस्य r.

^a Op. above, ii. 26: *ayam tanūnapād agniḥ*.

^b Op. ibid.: *asau hi tananāt tanuḥ*.

^c Cp. ii. 27: *anantarām prajām āhur napād iti*.
agniḥ, and ii. 26^{cd}.

^d Cp. ibid.: *napād amuṣya caivāyam*

2. Now some say that Narāsaṃsa here is Agni^a. Again (*atha vā*) others (use the term) in (the sense of) sacrifice^b, (saying) 'all men (*narāḥ*) utter praise (*śamsanti*) seated at it.'

नराशंसमिहेके तु $hm^1r^3bfr^2r^5r^7$, *सन्मिहेके तु r.—अपिमाञ्जरचेतरे $hm^1r^3r^5r^7$,
हेतुमिमाञ्जरचंतरं^fk, हेतुमिमाञ्जरचंतरं^b, हेतुमिमाञ्जरधरे r.—इति वाधरे $hm^1r^3r^5r^7$, इति वा नरः^bk, इति वाधरः^f, इति वादिनः^r.

^a This is the opinion of Śākapūṇi according to Yāska, Nirukta viii. 6: *agnir itī śākapūṇi: naraḥ prasāsyao bhavati*.
^b This is the view of Kāthhākya, ibid.: *narāsaṃso yajña itī kāthhākyo: narā asmin āsināḥ śamsanti*.

3. Others say he is Agni, because he is Narāsaṃsa as the object of praise (*prasāsyā*) by men seated at the sacrifice^a; and so also say the ritualists (*rtvijo naraḥ*)^b.

एतमेवाञ्जरेऽपि $hm^1r^3br^5r^7$, इतिमेवाञ्जरेऽपि^fk, तद्वाञ्जरेऽपिवाचम् r.—
वाचम् $hr^3bfr^2r^5r^7$, त्वचम् r.—प्रशस्य^hdb, प्रवाच्य^fk, प्रशंस^m¹, शस्यत r.—वैवर्त्तिवो
नरः^h $r^3bfr^2r^5r^7$, वैवर्त्तिवो नरः^m¹, वैर्त्तिवो नरः^k, च चत्तिवो नराः^r.

^a The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāsaṃsa is (1) Agni: *naraḥ prasāsyāḥ* (Śākapūṇi); (2) *yajña: narā asmin āsināḥ śamsanti* (Kāthhākya). The third here added is a combination of the other two: *naraḥ āsinair adhvare prasāsyāḥ*; it is identical with the explanation given in ii. 28: *yajñe yac chasyate ṛbhīḥ*.
^b This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis^a, and (is derived) from the root *il*, expressing praise^b: Agni is called *ilāvān*^c ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase ^d.

इक्षुविभक्तं b, इक्षुविभक्तं fk, इक्षुविभक्तं r², इक्षुविभक्तं r³r⁵r⁷, इक्षुविभक्तं hdm¹, इक्षुविभक्तं r.—इक्षु सुतिकर्मणः hr³br⁵r⁷, इक्षु सुतिकर्मणः f, इक्षु सुतिकर्मणः kr², इक्षुविभक्तिकर्मणः r.—इक्षुवांस f, इक्षुवांस bk, इक्षुवांस hm¹r.—चोक्षोऽभिर् hm¹bk, चोक्षोभिर् f, चोक्षोभिर् r.—इक्षिना hm¹r³, इक्षिना r⁵r⁷, इक्षिना fb, चक्षिना k, इक्षिना r.—वर्धिकर्मणा r⁵, वर्धिकर्मणा hm¹r³, वृद्धिकर्मणा r⁷, वर्त्तिकर्मणा b, वाक्वर्त्तिकर्मणा fk, वर्त्तिकर्मणा r.

^a The meaning of this reading (*ṛṣi-kr̥tam rūpam*) I take to be this: the form *ṛṣa*, it is true, does not occur in the *Ṛg-veda*; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the *Āpṛi* stanzas addressed to *ṛṣa* (cp. Roth, *Erläuterungen*, p. 118). I was at first inclined to adopt the reading *ṛṣi-kr̥tam*, 'made from the root *id*' (= *id*, cp. Grassmann, *Wörterbuch*, sub voce *id*); but this seemed incompatible with the following *idē ca* (not *ider vā*) and *tens* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *id* in his explanation of *ṛṣa* (see next note).

^b Yāska (*Nirukta* viii. 7) derives *ṛṣa* from either *id* or *idh*: *ṛṣeṣe stutikarmāṇa indhater vā*.

^c Our author has to say 'Agni is called *ṛṣāvān*,' because *ṛṣa* itself does not occur in the *Ṛg-veda*.

^d The preceding *vā* in *vakto* shows that the *vardhi-* of the MSS. must also contain *vā* (that is, *vā rddhi-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhān* and other derivatives of the root *ṛdh*, which happens to have the same meaning as *ṛdh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribṛṃhitam*) with food ^a, or because, when sacrificed to, he (Agni) is furnished (*paribṛṃhitah*) ^b with fuel.

यजुतो hm¹r³r⁵r⁷, यजुतो b, यजुतो f, यः सुतो r.—वा सन्न m¹dr, वा सन्न h, वा सन्न bfk.—परिवृंहितः hm¹r³r⁴r⁵, परिवृंहति fk, परिवृंहति b, परिवृंहति r.—The end of the *varga* is here marked by १ in dbfk, not in m¹.

^a That is, the oblations are laid on it.

^b The etymological explanation is similar to that of Yāska (*Nirukta* viii. 8): *barhiḥ paribarkhāt*.

2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods) ^a; they follow Agnāyī, and so also Agnāyī (follows) Agni ^b.

हारसु r, हारस्व b, हारस्व hm¹r²fk²r⁵r⁷ (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—*मोक्षा* omitted in fk.—*पल्लवः* hdm¹, *पल्लव* b, *यल्लवः* fk, *यल्लवः* r.—^{6d} follows the reading of hm¹rbfk:

आपादीमन्ववर्तन्त नापिं नामास्व एव च r¹r⁴r⁶.

^a This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantīṃ patibhyo na . . . devebhyo bhavata supṛāyapāḥ*. ^b This remark is intended to show the identity of the *devyo dvāraḥ* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Śākapūṇi, in Nirukta viii. 10, identifies them with Agni: *yajñe grha-dvāra itī kātthakyaḥ: agnir itī śākapūṇiḥ*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations ^a.

धुवं क्षितास्वास्तु hr²b¹fk, धुवाक्षितस्वान्तु r¹r⁴r⁶.—संख्यसी hm¹r³b¹fk²r⁵, ख्यसी च r.—सुतिष्वि hr³r⁵r⁷, सुतिष्वे m¹, सुतिष्वच r, सुतिष्व b, सुतिष्व f.—हविःपु च m¹r, हविःपु च h, हविःपु च b¹fk.

^a Because they, as well as the other Āpri deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsanu*), they too are regarded as related to Agni. For the Dark (*śyāvī*) ^a is related to Agni ^b, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time ^c (*kāla*).

नक्तोवासी च ये hr³m¹fk²r⁵r⁷, नक्तोवा सा च ये r, नक्तिवासे b.—आवापिथी hm¹b¹r⁵r⁷, आवापिथी r³d, आमापिथी r, आवापिथी k, मावापिथी r².—तक्षीवो^c b¹fk²r, तक्षीवो^c hdm¹.—क्षीव तु hb, क्षीव च तु fk, क्षीव तु m¹r, क्षिवावमा r¹r⁴r⁶.

^a *Syāvī* is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7. ^b Thus *Syāvī*=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

^c That is, *Uṣas* being a part of *Syāvī* would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātner aparāḥ kālāḥ*. The reading of r¹r⁴r⁶ is doubtless a corruption of *kalāvamā*, i.e. *Uṣas* is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens ^a (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*) ^b her with drops of dew (*hima*) ^c; or else this (form) might be (derived) from the root *añc* ^d, preceded by the negative (*nañ*) ^e, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) ^f.

हिमबिन्दुमिः hm¹rb, हि बिन्दुमिः fk.—अपि वाच^० hm¹r (Nirukta viii. 10: अपि वा - - वाच^०), अमि वा^० bfr².—नञ्पूर्वाच् hd, नञ् पूर्वाच् r, नञ् पूर्वाच् m¹, न पूर्वाच् b, न पूर्वच् f, (न पूर्व?) च् r², न पूर्वच् k.—This śloka is omitted in r¹r⁴r⁶.

^a Cp. Nirukta ii. 18: *uṣāḥ kasmād? uchatitt.* ^b Nirukta viii. 10: *nakteti . . anakti bhūtāny avasyāyena*; cp. ii. 18 on *rātri*: *rāter vā syād dānakarmapaḥ: pradiyante 'syām avasyāyāḥ.* ^c *Hīma-bindu*, in the plural, is here substituted for the plural expression *avasyāyāḥ*, twice used by Yāska in connexion with night. ^d That is, *naktā* = *an-aktā*: as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*). Rājendraśāla Mitra, who has the corrupt reading *pūrvāṇ ver*, refers to RV. i. 72. 9, where the word *veṣ* occurs. This is indeed verification gone wrong. ^e An early occurrence of the technical form of the negative prefix as used by Pāṇini. ^f Cp. Nirukta viii. 10: *api vā naktāvyakta-varṣā.*

10. For at first she becomes Gloaming (*doṣā*)^a, at midnight she is Darkling (*tamasvatī*), and before the rising of the Sun she becomes Dawn (*uṣas*) by name.

दोषा hm¹r¹r⁴r⁶, वोषा fkr.—निशीचि सा hm¹r³br²r⁵r⁷, निशीच सा fk, मध्ये प्राप्ते r.—तमस्वती bfr, तमस्विनी hr³r³r⁵r⁷, तपस्विनी m¹. I have preferred तमस्वती, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—शेषा hm¹r, शेषा b, शेषा fkr².—10^{ab} comes first in hm¹r³bfr²r⁵; in r (= r¹r⁴r⁶) 10^{cd} comes before 10^{ab}.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm¹.—This śloka is numbered ३०० in h d.

^a Doṣā and Tamasvatī, as well as Syāvī and Naktā, occur in Naighaṇṭuka i. 7 as synonymns of Rātri.

3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭṛ.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni^a. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daivya*)^b by birth.

देवाव् bm¹r (Savānukramapī), देवाव् hdr³fkr².—अपी hm¹r²r⁵r⁷, अपी b, omitted in fk, उमी r.—अपेहि hm¹r³bfr²r⁵r⁷, अपेसु r.—देवी m¹b, देवी hdr, देवी fk; cp. above, i. 108.—अवना hm¹r, अवना bfr, अवति r¹r⁵r⁷.

^a This agrees with Yāska's explanation in Nirukta viii. 11: *daivyaḥ kotārāv ayaṃ cāgnir asau ca madhyamaḥ.* ^b That is, *daivya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name^a as abiding in the three lights^b.

वर्तिनी hm¹r, वर्त्तनी fbk.

^a On the three forms of Vāc, see above, ii. 72 ff.

^b Cp. above, i. 90.

13. Iā follows^a (the terrestrial) Agni, Sarasvatī^b is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

गुणेका hdm¹, गुनेवा r, गुसेवा r¹r⁴r⁶, गुसेवा b, गुषीवा fkr².—मघं प्राप्ता hdm¹bfkr²r⁵r⁷, मघं प्राप्ता m¹, मघे लीक्री r.—अनुं hdm¹r¹r⁴r⁶, अनुं bfk.—क्षिताधि षोढं hm¹rb, क्षिताधिषोढं r¹r⁴r⁶, क्षिता इषोढे fk.—मवति hm¹, मव d, मवतो fk, मरती b, मारतो r.

^a *Anugā*: cp. *anuvartate*, above, iii. 6.

^b Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajatī*) to^a all these (three) Agnis^b.

वाग्ने hm¹b, वै d, वाग्ने fk, वै वाग् r.—वसा bfk, वसा r¹r⁴r⁶, वसान् hdm¹.—समसा bfk, समसान् hm¹.—मवत् hm¹r¹r⁴r⁶bfk, मवति r.—मानपि hdm¹bfk, मानपि r¹r⁴r⁶.

^a Cp. *śrīta* in i. 108, *anugā* in iii. 13, and *anuvartate* in iii. 6. ^b Thus not only does Iā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭr, there is praise (of him) as this same terrestrial Agni^a; or (it may be said) there are stanzas^b to him as terrestrial, and there is one stanza^c also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)^d.

यस्त्वयं प्रोक्तः hm¹r³ (०त्स्व r³), यः सोऽयमेव r, यस्तुवामेव r²r⁵r⁷, यःस्तुवामेव fk, यः वामेव b.—युतिः hm¹r³br²r⁵r⁷, युतिः f, युतिः kr.—वर्चः कुः hdbm¹fk, वर्चः कुः r.—वसापुक् hdm¹r, वसापुक् r⁵r⁷, वसापीक् fkr², वीसापीक् b, वीसापिक् r¹r⁴r⁶.—वार्तवीषु च hdm¹fk²r⁵r⁷b, वार्तवीषु च r¹r⁴r⁶.—The whole line has the following modified form in r¹r⁴r⁶: पार्थिवो वाध्यवे च वीसापिक्वार्तवीषु च.—The end of the *varga* is here marked by ३ in dm¹bfk.

* That is, in Āprī hymns; our author agreeing with the view of Śākapūri quoted in Nirukta viii. 14 (*agnir itī śākapūṛī*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭṛ is first mentioned among the Āprī deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭṛ in the Āprī hymns belongs to the middle group: *mādhyamikaḥ tvaṣṭṛṣṭy āhuḥ, madhyame ca sthāne samāmnātaḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Op. Sieg, Sagenstoffe, p. 14.

^b That is, in the stanzas of the Āprī hymns addressed to him, he represents the terrestrial Agni. ^c The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭṛ, though the name occurs in ii. 36. 3 only. ^d That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭṛ in the Āprī hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

4. The celestial Tvaṣṭṛ. Story of Dadhyañc and the Mead.

16. (*Tvaṣṭṛ*) may be (derived) from *tvīṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*āśnute*)'^a, or 'he assists (*ut-tāraṇa*) in works (*karmasu*)'^b: therefore he obtains this name.

लघ्वतिर्वा hr³br⁵r⁷, तघ्वतिर्वा m¹, तुषिति वा fkr², तुहुतो वा r.—तूर्णमश्नुत एव वा hm¹ (cp. Nirukta viii. 13), तूर्णमश्नुत एव वा r²r³, तूर्णमश्नुत एव च r⁵r⁷, तूर्णमश्नुत एव वा bfk, तूर्णमश्नुवतीति वा r.—कर्मसूतारयो वेति hr³br⁵, कर्मसूतारयो वेति r²r⁷, कर्मसु तारयो वेति fk, कर्मसु तारयां वेति r.

^a These three etymologies are derived from Nirukta viii. 13: *tvaṣṭṛ tūrṇam āśnute itī natruktāḥ; tvīṣer vā syād dīptikarmaṇas, tvakṣater vā syāt karotikarmaṇas*. In connexion with *tvīṣi-tas*, 'from the root *tvīṣ*,' Mitra gives one of his marvellously irrelevant references to the Rg-veda, x. 84. 2: 'thou art brilliant (*tvīṣtas*), O Manu, like fire.'

^b This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmaṇas*. The suffix *-tar* would be accounted for by *tāraṇa*, while *tvaṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *ṭṛp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭṛ (who is) Agni^a.

ऋतमो ररमी hr³m¹r⁵, ऋतमो यक्ष b, ऋतमो यक्ष fk, ऋतमोयक्ष r.—चक्षुमुपाश्रितः hm¹rb, चक्षुमुपाश्रिता fk, चक्षुमसो श्रितः r¹r⁴r⁶.—सोऽपि hr³m¹br⁵r⁷, सापि fk,

खोऽयम् r.—वापिं hr³m¹r⁵r⁷, वापिः br, वापि fk.—वेह च hr³, वेह च m¹r⁵, वेह च fbkr², देव च r⁷, वहे च r.—यजधु hr³m¹r⁵r⁷, तं मनुं fr², तं मनु k.

* This is the celestial Tvaṣṭr who is the guardian of the heavenly Soma (op. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭr's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. * Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañc) even that spell (*brahma*)^b; and the seer became more brilliant by means of the spell.

ब्रह्मापि hr³m¹bfbkr²r⁵r⁷n(g), ब्रह्मा च r, इष्टोऽपि n.—सुताय hr³m¹bfbkr²r⁵r⁷, पुत्राय r.—तद्वर्चसः hr³m¹bfbkr²r⁵r⁷, तद्वर्चसि r, (सुधत्ता)यमवर्चसः n, (सुधृता)यमवर्चसः n(m), (सुधत्ता)यमवर्चसः n(g).—दीप्तिमत्तरः hr³m¹bfbkr²r⁵r⁷, दीर्घवत्तमः r.—r⁸^{ed} is omitted in n.

* The story of Dadhyañc, as far as related in the following six śloka (18-23, excepting r⁸^{ed}), is quoted in the Nītimafjarī on RV. i. 116. 12. It is also told by Śāyana (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1¹⁸⁻²⁵; see Sacred Books of the East, vol. xlv, pp. 444 f.).^b Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषिं hm¹bn, तं मृषिं n(m), तमृषि fk, तमृषिर् r, तं तृषिर् r¹r⁴r⁶.—न हि प्रोक्ते मधुव्यसिन् hm¹rbfk, मधी ब्रह्मन् r¹r⁴r⁶, विप्रं प्रोक्ते मधी तसिन् n.—जीवन् त्वोत्सुवा-
म्वहन् hm¹rbfkn, जीवन् त्वहमुत्सुवि r¹r⁴r⁶.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śaci had said.

विविक्ते hr³m¹r⁵r⁷, विविक्ते b, विविक्ते f, विविक्ते k, विविक्ते r, मिवची n.—तदाचष्टे hm¹r⁵bn(g), सदाचष्टे f, तदाचष्टे n.—The end of the *varga* is here marked by ṣ in hm¹bf, not k.

5. The horse's head of Dadhyañc. The middle Tvaṣṭr.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्विन $hr^3r^5r^7$ Sāyana, आश्विन $n(g)$, आश्विन m^1rn , अश्विन fk , यश्विन b .—मवान् hm^1bfn , ऽमवत् r .—ग्राहयत्वावां $hr^1r^4r^6$, ग्राहयत्वावां m^1 , ग्राहयत्वा च fk , ग्राहयत्वाचि b , ग्राहयत्वं तन् r , ग्राहयत्वं च n .—मेघश्च $br^3r^5r^7$, मेघः च f , मेघश्च m^1 , ऐम्हश्च hd , मेघश्च r .—त्वा वधीततः $hm^1r^3r^5r^7$, त्वा वधीततः b , त्वा वधीततः f , त्वा वधीततः r , (दध्यक् म)ध्ववधीततः n .

22. Because Dadhyañic had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)^a.

आश्विन $m^1r^5r^7$, आश्विन $n(g)$, आश्विन $hrbfn$.—ती तु hm^1r , तत्तु $r^1r^4r^6$, ताभ्यां $bfnr^2n$.—तदक्षिणो hm^1bfn , तदाक्षिणो r .—हरत्स्वं तं bf , हरत्स्वं तद् $n(g)$, हरत्स्वंतर् n , हरत्स्वंतं r , हरत्वाच hr^3m^1 , हरत्वाच r^5r^7 .—न्यधाताम् m^1 , न्यधाताम् r , न्यधाताम् bf , न्यधाताम् kr^2 , न्यधाताम् $hr^3r^5r^7$, न्यधाताम् $n(m)n(g)$, दधीताम् n (Sāyana has the forms निधाय and प्रत्यधाताम्).—यच्छिरः $hr^3bfnr^3r^5r^7n$, ती शिरः r .

^a The SB. and Sāyana tell the story only as far as the replacing of the head; cp. SB.: *athagasya svap śira āhṛtya tad dhagasya pratt dadhatuḥ*; Sāyana: *svakiyaṃ mānuṣyaṃ śiraḥ pratyadhattām*. The SB. uses the expression *āśvyaṃ śiraḥ*, and the verbs *chid* and *apa-nī-dhā*.

23. And the horse's head of Dadhyañic, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Saryanāvat.

दधीचश्च $hm^1r^3br^5r^7$, दधीचश्च fk , दधीचश्च r .—चाख्यं hm^1 , चाखं r , चाख b , चाख fk , (दधीचोऽचशिरश्च) चाख n .—ऊतं MSS. and r , क्षिप्तं n .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदग्न्यसु hm^1r , तदग्न्यसु f , तदग्न्यसु k , तग्न्यसु b , तच्छिरसु $r^1r^2(?)r^4r^6$.—प्रादाच $hm^1r^3r^5r^7$, प्रादात्स r , प्रादाच bfn .—पर्यन्तं hm^1r , पर्यन्तो bfn .—निमज्जति $hm^1r^3bfnr^5r^7$, निमज्जत r .

25. That Tvaṣṭṛ, who is in the group of the middle sphere (*mādhyamika*)^a, is a modifier (*vikartṛ*)^b of forms. He too is praised incidentally; a hymn to him does not exist^c.

निपातिन hm^1rbfn , निपाति च $r^1r^4r^6$.—तस्य न r , तस्य च hm^1 , तस्य (no particle) bfn .—The end of the *varga* is here marked by ५ in hm^1bfn .

^a Op. Nirukta viii. 14 : *mādhyaṃikas tvaṣṭāṭy ākur, madhyame ca sthāne samānuātāḥ*.

^b Tvaṣṭṛ is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. ^c See op. cit., p. 116, B, line 5.

6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni^a as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them^b.

पावयतीति वा hm¹r¹r⁴r⁶bfr, पावयतीति च r.

^a Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. ^b Cp. Nirukta viii. 3 : *vanānāṃ pātā vā pālayitā vā*.

27. This (*ayam*) Agni is also lauded as Vanaspati by Grtsamada in the third (stanza)^a of the hymn 'Enjoy' (*mandasva* : ii. 37), which contains six stanzas.

०पतिरिती^a hm¹, ०पतिवद् bfr. — ०चितः b, ०मितः fr, ०हितः hm¹r. — मन्त्रेति bfr, मन्त्रेति च hm¹r³r⁵r⁷. — सूतस्य bfr, सूतेन m¹, सूति च hr³.

^a This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post^a and as a tree, with the whole^b hymn, 'They anoint' (*añjanti* : iii. 8), is (to be found) in the third Maṇḍala.

यास्य hm¹r³br²r⁷, याच r, या fr. — सर्वेषाञ्जति hm¹r³fr²r⁵, सर्वेषां यति r⁷, सर्वेषां योति b, समक्षेयिच r.

^a Op. below, iv. 100. ^b Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati : *agnir iti śākapūṣṭiḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes : *tat ko vanaspatiḥ? yūpa iti kātthakyaḥ, agnir iti śākapūṣṭiḥ*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)^a is simply (a form of) this Agni^b.

°कृतयोऽनेकाश्च hm¹r³fk²r⁵r⁷, °कृतास्वसंख्यासु r¹r⁴r⁶, °कृतीष्वसंख्यासु r.—स्वयं r³br⁵r⁷, स्वयं hm¹, सोऽयं r, omitted in fk.

^a Op. the various explanations of the term given in Nirukta viii. 20. ^b Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayājās* and the *anuyājās* had been identified: *āgneyā tvi tv sthitiḥ, bhaktimātram itarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)^a: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता m¹r³r²r⁵r⁷, ह कर्ता hbfk, कर्ता च r.—स्वाहानां hm¹r³bfkr²r⁵r⁷, देवानां r.—कृतिस्वसाम् hbfk, सा कृतिस्वाम् r.—सर्वेषाम् hr³bfkr²r⁵r⁷, स तेषाम् r.—The end of the *varga* is here marked by ई in hdm¹bfk.

^a In this etymology *kṛti* is explained by *kartṛ*: while there are many *svākās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

7. Tanūnapāt and Narāsaṃsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāsaṃsa, are combined as applicable (*prayoktavye*) in only three^a (hymns) which (thus) contain both^b.

°पाङ्क्ति° r, °पाङ्क्ति° hdm¹bfk.—°या च hr³bfkr²r⁵r⁷, °या तु r.—नरा° rbfk, नरा° f, नारा° hd.—समक्षति hm¹r³kr², समक्षति fb, समक्षति r⁵r⁷, समक्षति r.—°वत्सु m¹rbr⁵r⁷, °वत्स fk, °वत्स hr³.—तु hm¹r³br⁵, तु fk, च r⁷, इह r.

^a See above, ii. 155, note ^b.

^b That is, Tanūnapāt and Narāsaṃsa.

32. The (stanza) containing Narāsaṃsa, as well as the second^a, may be (applied in behalf)^b of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा खाद् fr, वा खा b, वाखा hr³r⁵, च खाद् m¹.—°या च hr³fk²r⁵r⁷, °ये (प्र°) b, °येह r.—मयामो वा hm¹r³bfkr²r⁵r⁷, यवा या खाद् r.—मूर्तिमिच्छेद्वापि च: hm¹r³br⁵r⁷, मूर्तिमिच्छे तच्चापि च: fk, मूर्तिमिच्छति वापि च: r.

^a That is, the stanza containing Tanūnapāt.

^b That is, apart from their usual sacrificial application as Āpri stanzas.

33. The hymn, 'Hither with these' (*aibhiḥ*: i. 14), which invoking Agni^a is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the gāyatrī metre, it contains the characteristic 'All' (*viśva*)^b.

सूक्तमेनिर्घं ह, सूक्तमेनिर्घं m¹r³fr²r⁵r⁷, सूक्तमेनिर्घं k, इति चक्षेभिर् r.—चक्षते hm¹rb, चाक्षते fk.—iii. 33^d=ii. 128^d.

^a Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. ^b Op. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons^a, (the seer) praises in it seven deities^b in their respective stanzas, together with the Season (*ṛtu*).

पिबेतीं hm¹r³, पिबेतीं r²r⁵r⁷, पिबेतीं bf, इतीं तु r.—यदादशकम् MSS., यदादशकम् r.

^a That is, the deities of the *Ṛtuyājas*; cp. AB. ii. 29. ^b Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1-6) 'with *Ṛtu*' (*ṛtunā*), in four with the *Ṛtus* (*ṛtubhiḥ*), then again in two (11, 12) 'with *Ṛtu*'^a.

चतस्र्युतुभिः सह r, चतस्र्युतुभिः सह b, चतस्र्युतुभिः सह fk, चतस्र्युतुभिः सह hd.—The end of the *vars* is here marked by ॐ in dm¹bfk, by २ in h.

^a This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1-4 and 6, while 5 contains *ṛtūṣ*; *ṛtubhiḥ* occurs in 9 and 10 only, and no form of *ṛtus* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve *Praisa*s for the *Ṛtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2-4, and Haug, vol. ii, p. 135, note ¹².

8. Hymn to the Seasons: RV. i. 15.

36. The *Ṛtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the *Ṛtus*, and in the hymn of *Grtsamada*^a also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm¹.—35, 36 omitted in r¹r⁴r⁶.

* That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note ⁸; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first ^a (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭr ^b with the third, and Agni with the fourth;

चतुर्थी चापिमेव च $m^1r^3br^2$, चतुर्थी चापिमेव च hd , चतुर्थी चापिमेव च fk , चापिमेव परया ततः r .

* With *mukhyayā*, compare *mukhe tu yā*, v. 1. cp. above, iii. 15.

^b On Tvaṣṭr in the Rtu hymns,

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four ^a beginning with the seventh (7-10) Agni Draviṇodas.

पञ्चम्या hdm^1r , पञ्चम्या bfk .

* *Caturbhīḥ*, agreeing with *saptamyādyābhīḥ*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Rg-veda is to be known from authoritative statement ^a (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark ^b.

न लिङ्गतः hm^1rbfk , तु लिङ्गतः $r^1r^4r^6$.—आसां $hbfr^2r^5r^7$, आसां m^1 , आसां r .—देवतं hm^1rbfk , देवताः $r^1r^4r^6$.

* Cp. below, iii. 109.

^b That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathitara, however, says that this hymn consists of single separate praises ^a.

एकादश्या hdm^1fr , एकादश्या bk .—रथीतरः $hrbf$, रथांतरः kr^2 .—The end of the *varga* is here marked by ८ in $bfrm^1$, not in hd .

* In other words that it is a *prthakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly^a (*ekaikā*) or by qualities arising from its activities^b, they regard that (hymn) as one containing distributed praise^c (*vibhakta-stuti*).

वज्रदेवे द्विदेवे hm^1r , वज्रदेवते द्वन्द्वे bfr^2 , वज्रदेवताद्वन्द्वे $r^1r^4r^6$.—गुरीर्वा hm^1rbfk , गुरीः $r^1r^4r^6$.—विमल्लसुति तद् r , विमल्लसुततद् fk , विमल्लसुतिमद् b , विमल्लसुति तद् hdm^1 , ममल्लसुति तद् $r^1r^4r^6r^2(?)$; cp. v. r. below, iii. 82; विमल्लसुतिः in Nirukta vii. 8.

^a Cp. below, iii. 82, where *ekavat* 'in the singular' is used. ^b Cp. below, vi. 69, on RV. viii. 29. ^c Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṁstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṁstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

चिविधानि hm^1r , चिविधा वै b , चिविधा वै fk .—पृथक्सुति h , ऋतिः dm^1bfr (cp. ऋतीदं in 40 and ऋतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)^a is the one in which (the gods are praised) with their universal (*viśva*)^b qualities arising from their activities^c.

पृथक्सुतीति hm^1bfr , ऋति तु r .—विद्यैः स्त्रीः hm^1r , विद्यै स्त्रः f , ऋः k , विद्यैस्त्रीः b .—कर्मविद्यैः hm^1rbfr , स्वकर्मनिः सुतः $r^1r^4r^6$.—43^d=iii. 60^b.

^a The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapūṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. ^b Cp. above, ii. 134. ^c Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṁstava*).

उद्दिश्व यद् rm^1 , उद्दिश्व वद् hdb , (विश्वी) नद्दिश्व वद् f , विश्ववद् k .—देवांस्तीति hm^1bk , देवां स्तीति f , देवांसु यच्च $r^1r^4r^6$.

45. But (the term ^a does) not (apply) at the beginning of the hymn to Bhaga ^b, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke' ^c (*hvayāmi*: i. 35), nor in the Sūrya (hymn) ^d, in (regard to) oblation (and) sacrifice ^e (*makha*);

मानस्य सूक्तादौ hdm¹r³bfr²r⁵r⁷, मागो खसूक्तादौ r⁶, मागोऽखसूक्तादौ r (cp. 51).—^aवोषसेषु वा br⁵, ^aवोषसेषु वा hm¹r³, ^aवोषसेषु वा fk, (न सूर्ये) लोषसेषु वा r.—
मखे hdm¹r³bfr⁵, मुखे rk.—The end of the *varga* is here marked by ९ in hdm¹bfr.

^a That is, *vaiśvadeva*. ^b *Bhāgasya sūktāḍau* = *bhāgasya sūktasya ḡḍau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevi*. ^c In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvadevi*. ^d RV. x. 85, to the first stanza of which a similar remark applies. ^e This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*) ^a, or where the word 'associated' (*sajoṣāḥ*) or 'together' (*sajūḥ*) ^b may be (used).

प्रवादेषु hm¹r³bfr²r⁵, प्रपादेषु r.

^a That is, when names are merely mentioned and do not imply an invocation. ^b Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana ^a states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasaṅgāt*).

यस्मिन् hm¹r³b, यस्मिन् r¹r⁴r⁶.—प्रसङ्गाद् hm¹r, प्रसङ्गाद् bk, प्रसङ्गाद् f.—परिकीर्त-
नम् hm¹rb, परिकीर्तितम् fk.—सामकायनः hd, सोमकायनः m¹r, रोमकायनः bfr²r⁵.

^a See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere ^a (in the hymn), the seers adore with formulas. That ^b (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm¹r³bfr²r⁵, संसुतवत् r (cp. 81^a).—मन्त्रैस्तद्वचोऽर्चन्ति hm¹r, मन्त्रैस्तद्वचोऽर्चन्ति b, मन्त्रैस्तद्वचोऽर्चन्ति fk, देवतामृषयोऽर्चन्तः r¹r⁴r⁶.—बुध्येत dr, बुध्येत h,

बुधेत m¹, बुधेति fk, बुधे b.—शास्त्रवित् hm¹r³bfr²r⁵r⁷, शास्त्रतः r.—48^{ab} is nearly identical with iii. 81^{ab}.

^a Op. the next śloka; also i. 22.

^b The feminine tām is used as if devatā, not

daivatam preceded.

49. For the actions (of the gods), though not designated by their agents^a, are nevertheless indicated^b somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthaktveṣu*).

आदी हि m¹bfk, आदी तु r, आदी hd (no particle).—मध्वे चान्ते च b, मध्वे चांते च f, मध्वे च वान्ते च hd, मध्वे च वान्ते च m¹, मध्वे चान्ते च r.—पृथक्त्वेषु hdr³r⁶, पृथक्त्वेषु m¹r⁷, पृथक्त्वेषु fk, विधानेषु r.—कर्तुमिः hr³r⁶m¹fr⁷, कर्ममिः kr.—अनपदिष्टानि hbf, अनपदिष्टानि m¹, अनपदिष्टानि r, अनपदिष्टानि k.—कृत्वा hm¹r³bfr, कृत्वा r¹r⁴r⁶.

^a That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29).

^b That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr^a praises by the action^b: since the cow, the courser, and the ox are (called) milker, swift, or carrier^c (respectively).

कर्मैव तावत्सावित्र्यां hm¹r, कर्मैव तावत्सावित्रीयां fk, कर्मैव तावत्सावित्रीभ्याम् b.—यज्ञिणुः सत्यनृद्धाही hm¹r⁵r⁷, यज्ञिणुसमदाही fk, यज्ञिणुसदाही b, यज्ञिणुसत्यनृद्धाही r.—वोद्धा दोग्ध्यासुरेव वा hm¹r (च m¹), वोद्धा दोष आसुरेव वा fk, वोद्धा देगृष्टासुरेव वा b.—The end of the *varga* is here marked by १० in hdm¹bfr.

^a The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7.

^b Op. below, iii. 78;

see also i. 7: *stutis tu karmaṇā* &c.

^c In VS. xxii. 22: *dogdhri dhenur voḍhānaḍvān āśuḥ sapitā*; quoted below, with a slight variation, iii. 79.

11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga^a (vii. 41), Mitra and others in the panegyric of the horse (i. 162)^b, and adores Agni in (the hymn) to the All-gods^c, 'Hither with these' (*aiḥbhiḥ*, i. 14):

मग्निं यत् hb, मग्निं यत् m¹, मग्निं यः r, मग्निं यः fk.—दीनश्चसंस्तुती hm¹r, दीनश्चसंस्तुती r¹r⁴r⁶r⁷, दीनश्चसंस्तुती f, (नि) वाचाश्चसंस्तुती b.—वैश्वदेवे bfr, वैश्वदेवे hd.

^a That is, in the first stanza; see above, iii. 45.

^b That is, in the first stanza.

^c See above, iii. 33: *āgneyam sūktam . . vaiśvadevam itocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas^a at the beginning and end (of a hymn)^b, he (the seer) from association (*pratiyogāt*)^c or on occasion (*prasaṅgāt*) praises another deity at the same time^d.

न्या सुवन्नुचः d, न्या सुवन्नुचः h, न्या सुवन्नुचः m¹, न्याः सुवन्नुचः r³r⁵r⁷, न्या सुवन्नुमिः b, न्या सुवन्नुमिः f, न्या सुवन्नुमिः k, न्या सुवन्नुमिः r.—प्रतियोगात् m¹r³r⁵r⁷, प्रातियोगात् hd, प्रातयौगात् f, प्रातयौगात् k, प्रातयौगात् br.

^a That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in jagatī, the rest in triṣṭubh; the first and last of the hymn to Savitr (i. 35), mentioned above (45) in this connexion, are also in jagatī, the rest in triṣṭubh.

^b Cp. above, i. 22, and below,

v. 171. ^c The reading of some of the B MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim, prātar indram* &c.

^d That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)^a is to be known as hymn-owning (*sūkta-bhāginī*); but the one whom he praises on occasion (*prasaṅgena*) is to be recognized as incidental (*nipātini*)^b.

वदन्वर्षवादान् hrbk, °दात् f, °दांन् m¹, वदन्वर्षपादाः r¹r⁴r⁶.—53^{cd} omitted in fkm¹.

^a Cp. *artham bruvantam* in i. 9.

^b Cp. above, i. 17, 18.

54. In four ways^a (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis^b is indicated (*nirdiṣṭa*)^c

चतुर्धा मन्त्रति तस्मिन् hd, चतुर्धा मन्त्रति चास्मिन् r, चतुष्टा इत्यति तस्मिन् b, न तु वाह्यति r¹r⁴r⁶.—सूक्ते वा hdr³, सूक्ते वा b, सूक्ते वै r.—54^{ab} is omitted in m¹fk.—सर्वासु hm¹r, सर्वासु bfk.—अस्मिन् hm¹rb, अस्मिन् fk.—सुवन्नुचिः hdr, सुवन्नुचिः f, सुवन्नुचिः m¹b, सुवन्नुचिः k.

^a That is, I suppose, if the term *viśve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133.

^b This,

I suppose, is meant for a paraphrase of *viśvān devān*. ° This word does not occur till 56, and may possibly be a corruption (see 56, note ^f). The thirty-seven names (except Nābhāka: see 56, note ^f) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreya, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi^a, Agastya^b, Brhaduktha^c, Manu^d, Gaya^e, Rjīsvan^f, Vasukarṇa^g, Śāryāta^h, Gotamaⁱ, Luśa^j;

मेधातिथिर् r b f k, °धिस्त्व^m d, °धिस्त्व^h.—°गस्तबसु^h m¹ r, °गस्तबसु^b f k r² r⁵.—बृहदु^h m¹, बृहदु^b f k r.—वसुकर्णसु^h d m¹, वसुकर्णसु^f k r, वसुकर्णसु^b.—शार्यातो^r, शर्यातो^h m¹, शार्यातो^f k, शार्यातो^b.—नोतमो जुशः r (= r¹ r⁴ r⁶), मानवो न चः h m¹ b f k, मानवो चमः r³ r² r⁵ r⁷. I have adopted the reading of r¹ r⁴ r⁶ because (1) चमः by itself could not be right, as that name occurs below (58); (2) चमः never occurs elsewhere with the patronymic मानवः, but only with वैवस्वतः, as the name of a seer; (3) नोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming चमः (the reading न चः seems to me a corruption of चमः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of नोतमो easy. The MSS. r¹ r⁴ have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (ज्ञेन in i. 126, रुद्र in i. 127, दुवसु and चचि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ९९ in h b f k, not in m¹.

^a Seer of i. 14.

^b Seer of i. 186.

^c Seer of x. 56.

^d Seer of viii.

27-30.

^e Seer of x. 63, 64.

^f Seer of vi. 49-52.

^g Seer of x. 65, 66.

^h Seer of x. 92.

ⁱ Seer of i. 89, 90.

^j Seer of x. 35, 36.

12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya^a, Paruchepa^b, Kakṣivat^c, the son of Gāthin (Viśvāmitra)^d, and the son of Urvaśī (Vasiṣṭha)^e, Nābhāka^f, Duvasyu^g, and the son of Mamatā^h (Dirghatamas),

माधिनीर्वसो^b, नाचनीर्वसो^f k, माधिनीर्वशः^h d m¹, नाधिनीर्वशः^r, नाधिनीर्वशुः^r r⁵ r⁷. नाधिनीर्वशी must be the correct reading, because there is no seer named नाधि, but only नाधिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as नाधिन्मार्गवो in viii. 70.

^a Seer of v. 50, 51.

^b Seer of i. 139.

^c Seer of i. 121, 122.

^d Seer

of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him.

^e Seer

of vii. 34-37, 39, 40, 42, 43.

^f All the MSS. and B read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nīrdiṣṭo* (peculiar enough in this place) we may have a corruption of *nediṣṭho*. ^g Seer of x. 100. ^h Seer of i. 164.

57. Vihavya^a, the seer Kaśyapa^b, and he who is Avatsāra^c by name^d, Vāmadeva^e, Madhuchandas^f, Pārtha^g, Aditi, daughter of Dakṣa^h;

विहव्यः bm¹r, विहव्य hdk.—कश्यपश्चविर् hm¹r, कश्यपश्चविर् br²r⁵r⁷, कश्यपश्चविर् f, कश्यपश्चविर् k.—पार्थो m¹r bfk, पार्थो hm²m³, पार्थो r¹r⁴r⁶.—इक्षुतादिति: hdm¹, इक्षुतादिति: b, इक्षुतादिति f, इक्षुतादिति: r, इक्षुतादिति: r¹r⁴r⁶.

^a Seer of x. 128. ^b Seer of x. 137. 2, and (as an alternative to Manu) of viii. 29. ^c Seer of v. 44. ^d Rājendrakāla Mitra, reading *nāmayaḥ*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs. ^e Seer of iv. 55. ^f Seer of i. 3. 7-9. ^g That is, Tāva Pārtha, seer of x. 93. ^h That is, Aditi Dākṣyaṇī, alternative seer of x. 72; cp. Sarvānukramaṇī; Ārṣānukramaṇī x. 29.

58. Juhū^a, and the seer Gṛtsamada^b, and those who are the divine Seven Rishis^c, Yama^d, Agni Tāpasa^e, Kutsa^f, Kusīdin^g, and Trita^h;

चविर् bfr, चविः m¹, चविः hk.—देवाः सप्तर्षयश्च hm¹r, देवाः सप्तर्षयश्च r⁵r⁷, देवाः सप्तर्षयश्च b, देवाः सप्तर्षयश्च fk.—यमो सिखापसः b, यमो सिखापसः f, यमो सिखापसः k, तापसोऽपिर्चविः r, यमो सिखापसः hdr³m¹r⁵r⁷. I have preferred the reading अपिर्चविः because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gāthīn, Nābhānediṣṭha, Atri, reappearing in the present longer list, where they are absent in my text.

^a Seer of x. 109. ^b Seer of ii. 29, 31. ^c Seers of x. 137. ^d Seer of x. 14 and part of x. 10. ^e Seer of x. 141. ^f Seer of i. 106, 107, alternative seer of i. 105. ^g Seer of viii. 83. ^h Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest^a separately (*prthak*)^b, and Viṣṇu^c, and Nejaṃeṣa^d, and he who is Saṃvanana^e by name.

बन्धुप्रभृतयस्यैव hdm¹r, बन्धुप्रभृतयस्यैव b, बन्धुप्रभृतयस्यैव fk.—संयजनस्य m¹rbfk, संयजनस्य hr³.

^a Seers of v. 24 and x. 57-60. ^b That is, in v. 24; cp. Āraṇukramaṇī v. 11, where their names are enumerated, and they are stated to be *ekarcāḥ*, i. e. each the seer of one stanza. These statements are repeated in the Sarvānukramaṇī. ^c The seer of x. 184. ^d The seer of the khila after x. 184. ^e The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaih*) qualities arising from his (*asya*) activities^a, (whether those qualities are mentioned) collectively or individually.

सर्वं hm¹rbfk, सर्वा r¹r⁴r⁶.—अथ च hm¹r, अथ वा fk, अथ वा br⁶r⁷.—सुक्तिषु hm¹r, सुक्तिषु bfk.—60^b = 43^d.—The end of the *varga* is here marked by ९२ in hdm¹bfk.

^a That is, the seers of Vaisṛvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

13. Explanation of Dravinodas. Deities of RV. i. 16-18.

61. Now the Dravinoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra^a, because of his being the giver of strength and wealth^b.

पार्ष्णिबो dm¹rfk, पार्ष्णिबे hb.—द्रविषोदो मिः br¹r⁴r⁶, °दापिः hdm¹rfk (cp. the various readings in 62 and 65).—दातुत्वादेवे hdm¹r, दातित्वादेवे bfk.—वसवित्तयोः bdm¹r, वसवित्तयोः b, वसवित्तयोः fk.

^a Cp. Nirukta viii. 2, where it is stated to be Krauṣṭiki's opinion that Dravinodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. ^b Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Dravinodas.

62. This (terrestrial) Agni is Dravinoda^a; for he is the giver of strength^b;

B and he is produced by strength, (that is) rubbed^c (*mathyati*) by the seers at the sacrifice.

द्रविषोदो मिर् hdm³b, °दापिर् m¹m²rfk.—The five lines, 62^ad-64, are to be found in bfk r²r⁶r⁷ (=B) and m¹ only; they are omitted in hdm²m³r (r¹r²r⁴r⁶)=A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

वसिनायं मध्यत्वं m¹, वसिनायमध्यत्वं fk, वसिनायमध्यत्वं r²r⁶r⁷, वसिनायमध्यमेत्वं b.—Here the value of m¹ in constituting the text of the passages peculiar to B at once begins to show itself.

^a I take *Draviṇodaḥ* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *draviṇoda* used for metrical reasons instead of *draviṇodās* (the nom. of *draviṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25). ^b Cp. above, ii. 25. ^c Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*draviṇa*)^a, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them^b (oblations); hence they themselves are wealth-givers (*draviṇo-da*)^c.

द्रविषं m¹bfk, द्रविषां r²r⁵r⁷.—हविषो r²r⁵r⁷, हविषो b, हर्वसो fk, हर्वसो m¹.—
तत स्वयम् m¹b, ततः स्वयम् rfk.

^a Cp. ii. 25 and Nirukta viii. 1. ^b Cp. Nirukta viii. 2: *ṛtvijo 'tra draviṇodasa ucyante haviṣo dātāraḥ*. ^c The plural of *draviṇoda* occurs in RV. i. 53. 1. Yāska uses the form *draviṇodas* only.

B 64. Or he (Agni) is (called) *Drāviṇodasa* because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'^a, (and) 'O child of strength'^b; or because he was produced from the middle^c (Agni).

अवीणां पुत्र br (Nirukta viii. 2), अवीणुष fk, अविपुष m¹.—हविषां bfk r²r⁵r⁷, इति
लेषां m¹.—सहसो यहो m¹fk, सहसो यमो b, सहसोपहो r.—यतो वक्षे r²r⁵r⁷, यति यक्षे
m¹bfk.—द्राविषोदसः fr⁵, द्रविषोदसः m¹bkr²r⁷.

^a Cp. Nirukta viii. 2: *yatho etad: agniṃ drāviṇodasam āha itī: ṛtvijo 'tra draviṇodasaḥ . . te cainam janayanti, 'ṛṣiṇām putro adhrāja eṣa' ity api nigamo bhavati*. Op. Roth, Erläuterungen, p. 116, note ². The words *ṛṣiṇām putraḥ* occur in VS. v. 4. ^b Agni is often addressed in the RV. as '*sahasō yaho*,' i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasas putraṃ, sahasaḥ sūnuṃ, sahaso yahum*. The expression *sahasō yaho* is used in explanation of *ṛṣiṇām putraḥ*, as the priests produce Agni by means of strength (see above, 62). ^c That is, he is *Drāviṇodasa* as derived from *Draviṇodas*; cp. Nirukta viii. 2: *athāpy agniṃ drāviṇodasam āha: eṣa punar etasmā jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*draviṇoda*); it is then^a that he is called 'Draviṇodas': it is only in (hymns) addressed to Agni that mention of *Draviṇodas* appears^b.

द्रविषोदाभिर् hdm¹r.—आभियेष्वेव वृक्षसो hr³m, ष्वववृक्षेत् r.—प्रवादा द्रविषो-
दसः hdm¹m²m³, प्रवादाद्रवि r (Nirukta viii. 2: *प्रवादा द्राविषोदसः*).—This śloka
(65) is found in A MSS. only, hdr³r (presumably r¹r⁴r⁶). The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65⁷ would have the normal number of five ślokas, and 65^{ab} is very tautological immediately after 62^{ab}, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

^a That is, when he is terrestrial.

^b Cp. Nirukta viii. 2 : *ayam evāgnīr draviṣodā*
ūti śākapūṣīr : āgneyeṣu eva hi sūkteṣu draviṣodasūḥ pravādā bhavanti.

66. Here (the hymn) which follows that of nine stanzas^a to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam* : i. 18) : Brahmanaspati is praised

नवकक्षेह hm¹r, नवकक्षा त्वा b, नवकक्षा द्वा r⁵r⁷, नवकक्ष त्वो f, *ख त्वा k.—
तस्मोत्तरं च hm¹, *रं तु r, रे च r¹r⁴r⁶, *रेति b, *र ति fk.—The end of the *varga* is here marked by १३ in bfm¹, not in hdm³m³. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

^a The reading of B gives the pratika of i. 16 (*ā tvā*).

14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas ; in (the next) three (6–8) Sadasaspati ; and in the last stanza (9) Narāśansa ; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth ; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*sambandhāḥ*) of sphere and world^a are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r¹r⁴, दक्षिणा सह bfr.—संबन्धा hdm, *धाः r.—
ज्ञानलोकयोः hmr, लोकज्ञानयोः bfr.

^a That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra^a : on this principle (*iti*) two names of his^b are mentioned here. There are six others as well ; Prajāpati is the first of them.

प्राजापत्यं hmr, प्राजापत्यां b, प्राजापत्यां fk.—तथेह् खादिति hdm, तथेह् खादिति r, तथा पञ्चानि bfk.—69^{ab} reads thus in r⁵r⁷: यानि तस्येह नामानि प्राजापत्यानि तानि तु.—अधिति द्वे च षट् चाब्बाब् hmr, अधितिह षड्द्वारा b, अधितिह षड्द्वारा fk, अधितानीह षड्द्वारा r⁵r⁷.—एषां चाब्बा hdm, एषां चाब्बा: r, तेषां त्वाब्: r⁵r⁷k, तेषां त्वाब् f.

^a For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4. ^b That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B) :—Satpati^a, Ka, Kāma, and Sadasaspati;

70^{ab} is wanting in A (hdr¹r³r⁴r⁶) and m¹; it seems almost necessary as a transition from 69^{cd} to 70^{cd}, and without it the *varga* has only four and a half ślokas.—सप्तति: hdm¹b, सप्तति: r, सति fk.—अस्य hm¹rh, अस्य fk.

^a Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *pati*.

71. Iṣaspati, Vācaspati, then Brahmanaspati: the third^a and the last^b (belong) to a hymn^c, as well as the first^d and the fifth^e;

इक्षसतिर् m¹, इक्षसति h, इक्षसति bk, इक्षसतिर् fr, इक्षसतिर् r¹.—ततस्यु hm¹r, ततस्यु b, ततस्यु r²r⁶, ततस्यु fk.—तृतीयानि तु hm¹r, तृतीयानि च bk, तृतीयानि च f.—प्रथमं bfr²r⁵r⁷, चतुर्थं hm¹r.—The end of the *varga* is here marked by १४ in fbdm², not in m¹k.

^a That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka. ^b That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed. ^c The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāj*; for no hymn as a whole is attributed to either Ka or Sadasaspati. ^d That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the Rg-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *tṛtiya*, and immediately followed by *pañcamam*. ^e That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (as^anute)^a him.

Now certain people (*ete*)^b desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati^c.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. स्विनं m¹r¹r⁴r⁶, स्विन h d, तव b f k r.—न सूक्तं नाप्त् r, न सूक्तं नाप्त् b f k, सूक्तं नापि त् r¹r⁴r⁶, सूक्तं नानाप्त् h d i³m¹m²m³.—अगु^o b f k r, अघो h d r¹r³r⁴r⁶m¹m²m³.—अयते b f k r, अयते hr³r¹r⁴r⁶, अयते m¹m²m³. This points to न सूक्तं नाप्युच्यते as the original reading of B, and सूक्तं न नाप्युचोऽयते as that of A (but in the latter case स्वि, not स्विनं, must have been read).—देवतानां m¹br, देवानां च h d, देवानां तु k, देवानां f (no तु).

73. तदाहृत् b f m¹r, तदाहृ h d.—एष h d r³b f k r²r⁶, एष m¹r.

^a Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). ^b *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *eke*. ^c Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

तेरेव चास्त्र hm¹r, तेरेवास्त्र प्र^o b f k r²r⁶r⁷.—अव्ययते m¹r b f k r²r⁶r⁷, अव्ययते h d.—अग्निरेवम् hm¹r³r¹r⁴r⁶, अग्निः परम् b f k r.

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

नवकेनेह m¹b k r, केनेह f, केनेह h d, केनेह r⁵r⁷.—साहचर्यात् hm¹r, चर्यादा b f k r⁶.

76. Yāska ^a thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character ^b (*rūpa*).

मध्यमं धैव m¹, माध्यमं धैव h d r, मध्यमं धैव b, मध्यमं धैवं r²r⁵r⁷, मध्यं धैव f k.—पार्थिवस्त्वैव hm¹r, पार्थिवस्त्वैव br⁶r⁷, पार्थिवे धैव f, पार्थिवे धैव k.—The end of the *varga* is here marked by १५ in h d m²m³b f k.

^a In commenting on the first stanza of i. 19, he remarks (*Nirukta* x. 36): *kam anyam madhyamād evam avakṣyat*? ^b The last pāda recurs three times (v. 87^b; vi. 94^b; viii. 62^d), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

16. How to ascertain the deity of a stanza, &c.

77. Such (a prayer) as 'Thou art invoked to drink'^a is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity^b.

इयसे पीतये वेति hm^1fk , मूयसे पीतये वेति r , ऊयसे तीतये वेतद् $r^1r^4r^6$.—वेद्युते न तदस्मि हि hm^1r , वेद्युते नेत्यतस्त्विह r^2r^5 , वद्युते नेत्यतस्त्विह fk .—अथ स्वाद् hm^1r , अतस्मिद् r^5r^7 , अतस्मिद् fk .—पृथक् पृथक् hm^1r , सुती सुती $fk r^3r^5r^7$.—The whole of *varga* 16 (77-82) is omitted in b.

^a The words *kūyase pītaye ca* are intended to represent the actual words of the text in i. 19. 1^b: *gopīhāya pra kūyaṣe*. ^b That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity^a of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr^b the activity (of the god) is praised by the (statement of his) activity^c,

आयेत $fr^2r^5r^7$, आयेत k , आयेत hm^1r .—कर्म कर्मणा hm^1rfk , सूर्यकर्मणा r^5r^7 .

^a The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. ^b RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar iti sāvitram*. ^c See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'^a, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitraḥ*: i. 90, 9), 'May Varuṇa be our protector' (*Varuṇaḥ prāvītā bhuvāt*: i. 23. 6)^b,

दोग्ध्री धेनुर्वोढानङ्गान् आशुः hm^1r , दिग्धनवान् वादानामुप fk .—सन्निः पुरंधिया hm^1f , सन्निपुरं धियाः r , सन्नि तथैव च $r^1r^4r^6$.—शन्नोमिषीया $hm^1r^1r^4r^6$, वनोमिषीया fk , वददमिषीया r .

^a This line is quoted from VS. xxii. 22, the last two words *purandhīr yoṣā* being changed, owing to the exigency of metre, to *purandhiyā*. It has already been alluded to in iii. 50. ^b That is, in these two stanzas Mitra and Varuṇa are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aiḥhir agne* : i. 14. 1)^a— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyeṇa*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)^b, there are two deities or many deities^c.

परीक्षास्य देवताः m¹, परीक्षास्य देवताः hdr², परीक्षां तच्च देवताः r, परीक्षास्य संख्याः r⁵r⁷, परीक्षास्यसंख्यः fk.—द्विदेववज्रदेवतम् hm¹fk, द्विदेववज्रदेवतम् r.

^a Already referred to above (iii. 51) in this connexion.

^b That is, Devatā-dvandvas imply the praise of two or more gods. ^c *Dvaidaiṣa-bahudaivataṁ* seems to be an abbreviated compound, for *dvidaiṣata-bahudaivataṁ*.

81. A divinity not associated in praise^a (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere^b.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संयुतवत् hdr, संयुतं यत् f, संयुतंयत् k (cp. the v.r. in iii. 48).—द्विदेवते hd, द्विदेवतं m¹, द्विदेवते rfk.—81^a^b is possibly an early interpolation, as it is almost identical with 48^a^b, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas.

^a I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line.

^b That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhakta-stuti*)^a; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvat*)^b.

In benedictions (*āśīrvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvat*) where two-membered (deities : *dvipade*) are associated in praise^c.

विमत्^a hrfk (cp. v.r. in iii. 41; Nirukta vii. 8 has विमत्ति^a).—वज्रवज्रवज्र hm¹r, वज्रवज्रवज्र r⁵r⁷, वज्रवज्रवज्र fk.—यत् fkr⁵r⁷, तत् hm¹r.—संज्ञासु hdm¹, संज्ञासु r, संज्ञासु f, संज्ञासु k.—ज्ञासु hm¹fr, ज्ञासु k.—ह hm¹fk, हि r²r⁵r⁷.—वज्रवज्र hdr,

वज्रवत्सव m¹, वज्रवाच fk, वज्रवाचव r²r⁵r⁷.—द्विपदे यच संयुते hr³m¹r¹r⁴r⁶, द्विवह्नी यच संयुतो r, द्विवेदे यच संयुतो fk.—82^{ab} is identical with v. 93^{ab}.—82 is repeated in m¹ after 154.—The end of the *varga* is here marked by १६ in hdm¹fk.

^a See the definition of *vibhakta-stuti* above, iii. 41. ^b I take *bakṣu* to be parallel to *dividivāte*, and *abakṣat* to *ekavat*. ^c The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti*. I do not, however, understand the limitations stated in 82^{ab}. That line may also be an early interpolation as it recurs at v. 93.

17. Story of the Ṛbhus and Tvaṣṭṛ.

83. In former times^a there were three sons of Sudhanvan, son of Aṅgiras, (viz.) Ṛbhu, Vibhvan, and Vāja^b; and they became pupils of Tvaṣṭṛ.

The reading of 83^{ab} in the text is that of hm¹r, आसन्सुधन्वः पुत्रास्त्रय अङ्गिरसस्य ये r²r⁵r⁷, आस सौधन्वः पुत्रास्त्रय आंगिरसस्य ये fk, अयत्सुधन्वपुत्रास्त्रयसीमिरसस्य ये b.—वाजस्य hm¹r, वायुस्य bfr².—त्वष्टस्य तेऽभवन् hr³m¹bfr²r⁵r⁷, ते त्वष्टरेव च r.

^a The following story about the Ṛbhus making the cup of Tvaṣṭṛ into four is related as an introduction to the Ṛbhu hymn i. 20. ^b Cp. Nirukta xi. 16 (on RV. i. 110. 4): *ṛbhur vibhva vāja iti sudhanvana āṅgīrasasya trayāḥ putrā babhūvuh*.

84. Tvaṣṭṛ instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them^a.

^a That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततस्तुष्टु hm¹r, त ततस्तुष्टु b, ततस्तुष्टुस्तुष्टु f, ततस्तुष्टुस्तुष्टु तद्वद् r⁵r⁷.—तु hdm¹, च bfr².—85^{ab} comes after 89^{ab} in r.—धिनुं सर्वदुष्टां m¹r (सर्व^० and सर्व^० r), धिनु सर्वदुष्टां fk, धिनु सर्वदुष्टां b.—अमृतं r, अमर्ते (श्वर्) bfr², (ऋः) कृते: m¹.—85^{cd}-89^{ab} in Bm¹ only.

B 86. of Bṛhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods^a.

वृहस्पतिरचाक्षिभ्यां m¹, वृहस्पतयेऽक्षिभ्यां br, वृहस्पति क्षिभ्यां f, वृहस्पक्षिभ्यां k.—
चिवन्धुरम् r, चिवन्धुवम् fk, वृवंधुरम् b, सर्वंधुरम् m¹.—इन्द्राय च हरी br, च इन्द्राय
हरी m¹, इन्द्राय हरि fk.—देवप्रहितेना° bfr, देहिप्रहितेना° m¹.

^a That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)^a, they fashioned the (four) cups as had been said, gladdened by him^b.

एवं चमसमित्युक्ते b, एवं च सममित्युक्ते kr, एवं च सम° f, एवं शमीभिरित्युक्ते m¹.—
ज्येष्ठ आहीत्यथो दिवि m¹, ज्येष्ठ आहीत्यथो दिवि b, ज्येष्ठ आहीत्यथो दिवि f, ज्येष्ठो द्वावि-
त्यवाह च r.—उक्ता m¹fr, उक्ता k, उक्त्वा b.—तेन m¹, तच्च r, त b, न -- fk.—The
end of the *varga* is here marked by १७ in m¹f, by १६ in b (because the sixteenth *varga*
is omitted).

^a Where the eldest Bṛhhu recommends the making of two, the second, of three, and the youngest, of four.

^b That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Ṛbhus)^a.

देव bfr, देव r.—देवदेवः m¹b, देवदेव kfr.—मन्त्र्य चामु° m¹, मन्त्र्य मु° fk,
मन्त्र्यामु° b, मन्त्र्य चामु° r.

^a Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last^a.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*)^b with those (All-gods)^c.

आवाक्ययोर् bfr, आवाक्ययो r, आवाक्ययोर् m¹.—वज्रवत्सुवः f, वज्रवत्सवः r, वज्र-
वत्सुतः b, वज्रवत्सुताः m¹ (cp. Nirukta xi. 16: वज्रवत्सवमाः).

^a That is, these three deities are mentioned either as *ṛbhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16: *teṣāṃ prathamottamābhyāṃ bahuvan niyamā bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūna*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of R̥bhu and praise in connexion (*saṁstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vībhū* or *vībhū* only, not *vībhvan*, is used. ^b Cp. RV. i. 20. 8: *abhajanta bhāgaṃ deveṣu yajñīyam*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. ^c The word *tañ* would refer to *sarvān devān* (= *vīśvān devān*) in B (88^c), but to *vīśveṣām* (85^a) in A, as 85^{ad}-89^{ab} are omitted in the latter.

90. And Indra drank Soma with them^a (the R̥bhū) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows^a and consists of eight stanzas, is their praise.

सवने सह m¹ fkr, सवने: सह hd.—इदं सूक्तं hm¹ bfk, इदं सूक्तं r.—सवन् hr³ m¹ r¹ r⁴ r⁶, सवन् b fkr.—सवन् hr³ m¹ br⁶ r⁷, सवन् f, सवन् k, सान्वं r.

^a That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'prati tyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third^a (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiranya-pāṇim*: i. 22. 5-8) are addressed to Savitr.

०दिरश्विनी hm¹ r, ०दितोऽश्विनी fkr⁶ r⁷.—सावित्र्यस्तस्रश्चाप्युत्तरा: hm¹ r³, सावित्र्यस्तस्रोऽप्यत उत्तरा: r⁶ r⁷, सावित्री तिस्रश्चाप्यत उत्तरा: br, [सा]वित्रीतिस्रश्चाप्यत उत्तरा: fk. The *Sarvānukramaṇī* has both सावित्र्यः and चतस्रः; cp. *ṣaḍguru-śiṅga*.

^a That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One^a (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, *Indrāṇī* and *Varuṇāṇī* and *Agnāyī*, are praised separately.

एकामिदं तु देवीनां hdm¹, एकामिदं तु देवानां r, एकामिदं च देवीनां r⁶ r⁷, एकामी द्वे च देवीनां b, एकामिदं देवदेवानां fk. There is this marginal note in h: *mantra-līga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अमिदं देवीनामेका. The *Sarvānukramaṇī* has अमिदं द्वे देवीनामेका.—द्वादशां b, द्वादशां fk, द्वादशो hdm¹ r.—अपामि

$r^2r^5r^7$, च आयेयी hdr, चायेयी m^1 , चापायी fk, चापायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पुषन् hm^1r , ताः पुषन् $br^2r^5r^7$.—The end of the *varga* is here marked by १८ in bf, not in $hm^1m^2m^3dk$.

* We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13^a, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghr̥ṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17–21)^a is addressed to Viṣṇu.

दे च खात् hdr, मही दे b, मही f.—खोनेतुक् b, खोनेतुक् m^1 , खोनेति f, खोनेत् b, खोनादिस् r.—पार्ष्वी खुता hfr⁵, पुष्वी खुता: b, खिव पार्ष्वी r.—देवानां वात ह्रिवा hrbfk, जतो देवा इति देवी $r^1r^4r^6$.

* Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tvrāḥ*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4–6), also (one) for Indra accompanied by the Maruts (7–9);

दाव्यां $hr^1r^3r^4$, ताव्यां bfr²r⁵.—परम् hdr, परः bfk.—तुषो $r^3r^5r^7$, विषो hbfk, चवे r.

95. (then) a triplet for the All-gods (10–12) and a triplet for Pūṣan Āghr̥ṇi (13–15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛ̥ṇi*: a skin full of curds^a.

तुषो $r^3r^4r^6m^1r^5$, विषो hbfk.—आघुयथे तुषः r, आघुयथेति च bfr², आघुयिरि-
जुषः hm^1r^3 .—आसक्तो b, असक्तो m^1fr , अशक्तो k.—द्वम् f, द्वः r, द्वन्वा b.—पूर्वो
द्वती रथे fk, पूर्वो द्वती रथे b, पूर्वो द्वती रथे r, पूर्वो द्वतः रथे r^5r^7 .—The four lines 95^a
to 97^a are wanting in A.

* *Āghr̥ṇi* is explained by Yāska, Nirukta v. 9, simply as *āgata-hṛ̥ṇi*, the meaning of *hṛ̥ṇi* not being stated.

B 96. Therefore (*tat*) he is praised as Ā-ghṛṇi; hence he is lauded (*ribhyate*) by singers (*kīri*)^a. For as their skin (*drti*) is full of mead, the suppliant (*arthin*) also approaches the Āsṛins (in the same way)^b.

आघृषिस् m¹fk, आघृषिस् b, आघृषिस् r.—तसुतः m¹, तसुतः fkb, तसुतः r.—कीरिमी रिभ्यते m¹, कीरिमी रिभ्यते fr²b, कीरिमी रिभ्यते k, स कीरि रिभ्यते r.—ततः m¹bfr², यतः r.—पूषीं r, पूषीः fk, पूषीं b.—दृतिर् r, दृतिम् fm¹, दृतिम् b, दृतिम् kr².—अर्धेति m¹, अर्धेति fkr², अर्धेति b, अर्धेति r.

^a *Kīri*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but m¹. It is one of the *stotṛnāmāni* in Naighaṇṭuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *uṣā ribhyate vasiṣṭhaḥ*. Cp. Geldner, *Vedische Studien*, iii. p. 176. ^b That is, Pūṣan, having a skin (*ghṛṇi* = *drti*) filled with curds on his car, is prayed to as the Āsṛins are who have a skin (*drti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'^a (*ā vartaniṃ madhunā*: iv. 45, 3^o).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23^{ab}); the last in addition to the (preceding) half (23^{cd}, 24) has Agni as its deity.

आ वर्तनिं bfr, आ वर्तनीं m¹, आ वर्तनीं k.—दृतिरिव m¹fkr, दृतिरिव b.—अधर्धा-
न्वा° bfr²r⁵, अधर्धान्वा° hr³ (अधर्धा- Sarvānukramāṇi). I have here assumed a corruption by the transposition of i and e in दृतिरिव for दृतिरिव (cp. B, note ⁶), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १९ in hdm¹bfr. The numbering is thus resumed after the omission of १७ and १८ in hd, where these three *vargas* (17-19) have an aggregate of nine ślokas only.

^a That is, in the fourth pāda of x. 45. 3: *drtiṃ vahethe madhumantam āsṛinā*.

20. Deities of RV. i. 24-30.

98. But (in) 'Of whom now' (*kasya nūnam*: i. 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitr (3-5), 'Bestowed by the gods' (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to Bhaga.

What follows (6-15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to Varuṇa.

काव्यायापेयी ऋक् hdm¹, काव्याया अपिञ्चुक् r, काव्यायापिर्चुक् b, काव्याया अपि
चुक् fk.—परं हि यच्च hm¹r³, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युत्तमः b, वैश्वदेव्युत्तमममः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska^a and Kāthhakra, but Bhāguri (thinks) of Indra (alone).

यचेति fkr⁵r⁷, यचिति b, यचेती^o hm¹, यास्वेदे r.—ऋषोवूखस्यो hm¹, वैश्वोवूख-
स्यो: r, सुसोवूखस्य^o b fkr⁵r⁷.

^a There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gṇādeṣa indro devatā*, Ṣaḍguruśiṣya).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)^a are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also^b; the last (stanza) lauds the skin used in pressing (*adhiṣavanīya*) or Soma^c.

चर्माधिषवणीयं वा hdr (Ṣaḍguruśiṣya, Sāyana), चर्माधिषवणीये (वा?) r⁵, द्वे चर्म-
न्नाधिषवणे b, द्वे चर्मन्नाधिषवणे fk.—सोमं वाक्वा प्रशंसति hm¹r (Ṣaḍguruśiṣya, Sāyana),
सोमोपाक्वा प्रशंसति bk, सोमपाक्वा प्र^o f.

^a Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it.

^b According to a marginal note in b, *tw* has here the sense of *ca*: *tuś cārthe: tena colūkhala-samuccayaḥ: mantra-liṅga-saṁvādāt*. The Sarvānukramaṇī has *yac cid dhy aulukhalyau, pare* (7, 8) *mausalyau ca*.

^c There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Hariścandra or the skin is stated to be lauded: *prajāpater hariścandrasya gatyā carnapraśaṁsā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramaṇī: see Ṣaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101^{cd} is quoted by both Ṣaḍguruśiṣya and Sāyana on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā* ^a: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सत्येत्तु° MSS. and r.—आश्विना तुचात् m¹, आश्विनास्तुचात् r, आश्विना तुचात् hfkb, आश्विनं तुचम् r⁶.—आश्विनादुत्तरः hr, आश्विनादुत्तरः m¹, आश्विनितुत्तरं bfr⁵r⁷, आश्विने सुत्तरं fk.—कस उषस्स hd, कस औषस्सः r⁵r⁷, कस औषसस् b, कसु औषौषसस् fk, त्वन्व उषस्सस् r. The Sarvānukramapī has the form उषस्स here: परी तुचावाश्विनो-षस्सी.—The end of the *varga* is here marked by २० in m¹bfbk.

^a Confusion has been caused in the readings of the MSS. owing to the pratika of the triplet being *āśvinā* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact pratika *āśvinā* is here represented by *āśvinā*, which I have preferred to read before *tycāt*, as it is better that *uttara* should be immediately preceded by its ablative.

21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra) ^a rejoiced in mind gave to Śunaḥśepa (the seer) a celestial car all made of gold.

सर्वं hdr, सर्व° bfbk.

^a Indra being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*: i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object ^a (*artha-vāda*).

यत्वं hr³fkr²r⁵r⁷, यत्तम् b, सूक्तम् r.—ऐन्द्रे च hr, ऐं एतद्दे दे b, एंद्रे इ f.—अति र्षवाद् hrb, अति र्षवाद् m¹, अति र्षवाद् fk.—इक्षेति तु hr, इक्षन्ति b, इक्षस्व fk.

^a That is, the whole of RV. i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *yasyāṃ (devatāyāṃ) vadaty artha-vādān*.

105. (In) 'I invoke' (*hvyāmi*: i. 35) one verse (1^a) is to Agni, the next (1^b) is addressed to Mitra-Varuṇa, the third (1^c) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽपथे r, पादो पथो b, पादो मेथो m¹, पाद पथे b, पादे खाप fk.—तृतीयो राचिसंखावः hdr, तृतीये राचिसंखावः m¹, राचि सुता तृतीयेन b, राचिः सुता तृतीयेन r⁵, राची सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31–35)^a the sage, the son of Aṅgiras^b, after he had seen them, sang, on gaining the position of Hiranya-stūpa and eternal friendship with Indra.

पथैतानि hdm¹, पथैमाति bfk r.—बृहद्वा hm¹r³ bfk r²r⁵r⁷, बृह्वा r.—प्राथ hr, प्राप्नः bfk r⁵.

^a Cp. Ārṣānukramaṇī i. 11.

^b Loc. cit.: aṅgirasāḥ sutaḥ.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37–39) following this (beginning) 'Sporting' (*krīḷam*: i. 37) are to the Maruts^a. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yaṁ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hrb, मरुतं f, मत k.—ऋतं hdm¹, ऋतं r, ऋतां fk, ऋतं r⁷, ऋतां b.—उत्तिष्ठ B, सूक्तमुद् hm¹r: I have preferred the former reading because the Sarvānukramaṇī has उत्तिष्ठ . . ब्राह्मणस्यत्वम्.—The end of the *varga* is here marked by २९ in hm¹fk, by २२ in b.

^a The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramaṇī has *krīḷam* . . *mārutam* hi, that is, '*krīḷam* (i. 37), as well as the two following, is addressed to the Maruts' (hi by the *paribhāṣā* meaning 'three').

22. Deities of RV. i. 41–47.

108. (the first, 1–3, and the third, 7–9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4–6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṁ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1–6), the third, however, not exclusively.

पौष्णं सं पूषन्वद्भ्योऽग्रस् hm¹, पौष्णं स पूषन्वद्भ्योऽग्रस् r, पौष्णं स रौद्व्य षड्वादिति f, पौष्णं स रौद्व्य षड्वादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before^a by the seer^b that without an authoritative statement (*ādeśa*) the divinity

वदयेनाच hm¹r, वदयेनाच B.—संखवः hfk, संखुचः b, संखवः r.—उत्तममर्षिषा r, उत्तममर्षिषा bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 109^{od}-111 are wanting in A; m¹ has them as well as B.

^a In iii. 39: *ādeśād datvataṃ jñeyam . . . na śakyam liṅgato . . jñātum*. ^b That is, by Śaunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*liṅga*): yet in some places (*kvacit*) it (the deity) is stated^a: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time^b (with Agni).

संखुताः fkb, इति च खुताः r.

^a This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*liṅgāt*). ^b These names all occur in i. 45. 1; but the *Sarvānukramaṇī* says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a *Pragātha* couplet^a the *Āsvins* are (here)^b praised with Dawn who bears her characteristic mark (*liṅga-bhāj*)^c. 'Here is Soma, O bounteous ones' (*ayaṃ somah sudānavah*: i. 45. 10^{od})^d

तिस्रः सौम्यो bm¹, तिस्रः सौम्यो fk, तुचः सौम्यो r. The *Sarvānukramaṇī* has तुचः सौम्यो, but तुचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः.—य चापिचे b, य अपिचे r, य चे m¹fk.—प्रगाथेनाचिनी खुती r, प्रगाथेने चिनी b, प्रागाचिचि ने चिनी खुती fk, प्रागाचातिने चि चिनी खुती m¹.—चिङ्गमावा m¹fk, चिङ्गमावो b.

^a That is, a couplet consisting of a *brhatī* and a *satobrhatī*. ^b That is, in i. 44. 1, 2; cp. *Sarvānukramaṇī*: *ādya dṛco 'śvy-uṣaṣāṃ ca*. ^c That is, she is mentioned by name (as well as the *Āsvins* and Agni). ^d As his *pratīka* seems to be necessary, and 111^{ab} looks as if it had been known to the author of the *Sarvānukramaṇī* (see critical note on *tisraḥ* and note ^b), the *śloka* is probably genuine.

112. is a hemistich which has the gods for its deities^a. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the *Āsvins* (46, 47).

B Yāska^b thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112^{od} is wanting in A and m¹.—यासो r, यासो b, या f k.—The end of the *varga* is here marked by २२ in b f k, after the next line (113^b) in m¹, not at all in h d.

^a Cp. Sāyaṇa, Introduction to i. 45: *ayaṇ soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivaḥ*. ^b In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

23. RV. i. 48-60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa^a connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)^b.

सहोषसे h d m¹, सहोषसे b f k r.—संयुतः b f k, संयुतम् h m¹ r.

^a There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. ^b Cp. Sarvānukramaṇī: *antyaḥ tṛco rogaghna upaniṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease^a, while in a hemistich^b (of the last stanza) there is hostility to foes^c.

Among the Śatarcins is Savya^d who is a form of Indra (*aindra*).

रोगापनुतिर् b, रोगापनुतिर् r⁵, रोगापनुति r³, रोगपनुतिम् m¹, रोगोपनुतिर् f, रोगोपनुतिम् h, रोगोपनुतिं r.—द्विषद्विष r, द्विषद्विष h m¹ b f k, (अर्थार्थं तु) द्विषद्विषद् r⁵.—ऐक्यः सत्यः h d r, ऐक्य सत्य m¹, ऐक्यासाष्ट r⁵, यंद् सत्य b, य इ सत्य f, यवी सत्य k.

^a Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नयेति मन्त्रोऽयं सौरः पापप्रणाशनः ।

रोगघ्नश्च विषघ्नश्च मुक्तिमुक्तिफलप्रदः ॥

^b The second hemistich according to Ṛgvidhāna i. 19. 4: *uttamas tasya cārdharco dviṣaddveṣa itī smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaś ca*.

^c The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *saṃ ait tīṣyordhva mahasa (ādityena sahiyasā &c.)*. ^d Savya being

the seer of the group of seven hymns i. 51-57 (see Ārṣānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Āngiras who wished for a son like Indra, the Bolt-bearer himself became the son^a, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm¹, इक्षितो b, इक्षतो fk, इक्षतो r.—वय्येव hm¹, वय्येव r, वय्येव च fk, वय्यो च b.—मूलर्विर् A, मूलर्वे m¹, मूलर्विर् r, मूलर्वे fk.

^a Cp. Sarvānukramapī: *āṅgirā indratulyaṃ putram ichann abhyadhyāyat: savya ifindra evānya putro jāyata.*

116. Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)^a.

बुद्धसूक्तमहासूक्ता hrbfk, Sarvānukramapī, बुद्धसूक्ता महासूक्ता m¹, Ārṣānukramapī, Sarvānukramapī, v. r.—अन्वे hr, Sarvānukramapī, अन्वे b, अन्वे fk.—मध्यमाः hm¹rbfk, Ārṣānukramapī, माध्यमाः Sarvānukramapī, ĀGS. iii. 4. 2 (शतर्चिनी माध्यमाः . . . बुद्धसूक्ता महासूक्ताः).

^a Cp. Sarvānukramapī, Introduction ii. 2 (शतर्चिन् आन्वे मण्डलेऽन्वे बुद्धसूक्तमहासूक्ता मध्यमेषु माध्यमाः); Ārṣānukramapī i. 2; ii. 1; x. 1: cp. BD., vol. i, p. 146; see Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāḥ*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

नू विषत्तु hdm¹r, न विषत्तु b, न विषत्तु f, न विषत्तु k.—वह्निमापेयमुत्तरम् m¹b fkr²r⁵r⁷, आपेयं तु ततः परम् r.—117^{ad} and 118^{ab} are wanting in hd.—The end of the *varga* is here marked by २३ in bfk, after the next line in m¹.

24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vr̥ṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐङ्गाख्ये ततस्त्रीणि m¹r, ऐङ्गाख्ये चोत्रि b, ऐङ्गाख्ये इचरि fk.—शश्वदि वामिति hm¹r, शश्वदिनानि तु f, शश्वदिनानि तु bk, वद् देपदानि तु r⁵r⁷.

119. are ten addressed to the *Āsvins*^a; (the hymn) 'These' (*īmāni*: viii. 59)^b is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the *Sauparṇa* hymns^c are praised incidentally (*nipātastutiṣu*).

दशान्विनामीमानीति rfk, दशान्विनामीमानीती^o hd, दशान्विनामानीती^o m¹, दशान्विनामीमानि b.—इन्द्रावरुणयोः स्तुतिः r, इन्द्रावरुणयोः स्तुतिः hd, इन्द्रोवृक्षययोः स्तुतिः m¹, तदिन्द्रावरुणं विदुः fkb (cp. *Sarvānukramaṇī* on viii. 59: ऐन्द्रावरुणम्). Instead of this line r⁶r⁷ read:

उपात्तं सप्तमे र्षं न मेचावरुणं विदुः ।

—सौपर्णेद्यासु hbfk, सुपर्णेद्यासु m¹.—याः काश्चि hr³bfr⁵r⁷, यासाश्च k, काश्चि r.—निपात^o hr, निपाता b, निपाता k, निपाताः fr⁵r⁷.

^a Here we have a collection of eleven Khila hymns, ten addressed to the *Āsvins*, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh *Vāḥkhyā* hymn of the RV. (viii. 59), the seer of which, according to the *Sarvānukramaṇī*, is *Suparṇa* and the deity Indra-Varuṇa. This collection is spoken of in the *Ṛgvidhāna* i. 20. 3 as 'the eleven purifying *Sauparṇa* hymns' (*sauparṇāṇi pavitrāṇi sūktāny ekādaśa*). Of the ten *Āsvin* hymns we know only the *pratīkas* of two, viz. *śaśvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and *Sāyana* on AB. viii. 10. 4); cp. Meyer, *Ṛgvidhāna*, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan nāsatyā ywayor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.

^b The eleventh hymn of the collection (*īmāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, *Prolegomena*, p. 508. ^c I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the *Āsvins* and Indra-Varuṇa, are mentioned in these eleven *Sauparṇa* hymns are only incidental (*nipātīni*, not *sūktabhāḥ* or *ṛgghāḥ*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74-79), 'Going forth' (*upaprayantāḥ*: i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasah*: i. 79. 1-3) is (addressed) to the middle Agni.

सूक्तानि आ^o r, सूक्तान्वा^o hm¹ b, सूक्तानामा^o fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80-84) addressed to Indra; in the (stanza) 'Whatever' (*yām*: i. 80. 16) *Dadhyañc*, *Manu*, and *Atharvan* are incidentally mentioned^a. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the *Maruts*,

इति hd, इत्येति b, इच्छेति fkr²r⁵r⁷, इति r.—विपातिताः bfr, विपातिनः hm¹.—प्र ये ततः hrf, प्र येततः k, चये ततः b, प्रयत्नतः m¹.

^a This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyañ ... atharvā ... manuḥ ... teṣāṃ nīpāto bhavaty aindryām icoi*.

122. being four (85-88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two^a (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadraḥ*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam*: i. 89. 9)^b.

चत्वार्यो गो hbr, चत्वार्यापी fkr².—वैश्वदेवे hm¹, वैश्वदेवे r, वैश्वदेवे k, वैश्वदेवे fb, इति सुते r¹r⁴r⁶r².—दे देवानां सुतिर्मते hd, दे देवानां सुतिर्मता r, द्वे (हे fk) देवानां सुतिर्मतः bfr, देवानां सुतिवत्तरा r¹r⁴r⁶r², दे देवानां सुतिं विदुः m¹.—मद्रं r, वद्रं hm¹fk, वद्रं b.—यावच्छतं r, यावच्छतं hfk, यावच्छतं b.—122^{ad} and 123^{ab} are omitted in r¹r⁴r⁶.—The end of the *varga* is here marked by २४ in hbfk, but in m¹ after 123^b.

^a I supply *rcaw* here, and take *punaḥ* to indicate a repetition of *dve* (*rcaw*). ^b There is no reference to these four stanzas in the *Sarvānukramanī*.

25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i. 74-164.

123. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)^a desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauḥ*: i. 89. 10) the majesty of Aditi is told.

गुवि br, गुवो fk, गुवस् hm¹.—मध्वपीयते r, मध्वपीयते fk, मध्वपीयते b, मध्वमिष्यते hdm¹.—After 123^{ab} r adds the following line (omitted in Am¹bfrk):

ग्राव्यर्षां शं न इति वा वैश्वदेवी ऋमिष्यति ।

—वसिता^a hm¹r, वस्यते br²r⁵r⁷, वसति fk.

^a That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. 'Thou, Soma' (*tvaṃ soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīṣomau*: i. 93) is (in) praise of Agni associated with Soma.

धीषसम् b, धीषसम् hm¹r, एषसम् fkr², एषसम् r¹r⁴r⁶.—ससोमसा^a hdm¹, च सोमसा r, च सोमसा f, च सोमसा^a b.

125. After Gotama (74-93) the son of Uśij (Kakṣivat comes: 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dīrghatamas^a (140-164): always (*śasvat*) these two^b (sets respectively); in this order (*evam*) is read (the text of the R̥g-veda).

नोतमाद् hdr, नोतमाद् m¹bfk, Anuvākānukramapī.—In r¹r⁴r⁶, 125^a^b reads as follows:

नोतमो नाम च ऋषिः कुत्स आङ्गिरसः परः ।

—ग्रन्थे द्वे एवमधीयते hm¹r³, इति ते द्वे एवमधीयते r¹r⁴r⁶, वेत्तमधेतारस्वधीयते r⁵r⁷, वेत्तमधेतारस्वधीयते b, ससत्तमधेतारस्वधीयते f, ससत्तमधेतारस्वधीयते k.—The end of the *varga* is here marked by २५ in hm¹bfk.

^a That is, while the order of the Śākalas is Gotama, Kutsa, Kakṣivat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣivat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bākalas, as shown by the form in which this śloka appears in the Anuvākānukramapī (see BD., vol. i, p. 146): *kutsāḍ dīrghatamā ity eṣa tu bāṣkalakaḥ kramah*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. ^b Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the R̥g-veda.

26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas^a.

A Three verses (8^{ab}) of the stanza 'Foremost, O Gods' (*pūro devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

जातवेदसं hm¹r, जातवेदसं b fkr⁵r⁷.—चोळग्रथं hdm¹, चोळग्रथं r, चोळग्रथं f, चोळग्रथं b.—126^{ed} is found in hm¹r, but is omitted in b fkr⁵r⁷.

^a The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakṛta*)^a.

The last hemistich (i. 94. 16^{ed}) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं hd, तत्पूर्वसूक्तं m¹r.—वाच hm¹r, सुताम्रा r¹r⁴, सुताम्रो r⁶.—तु वा वषां r⁵r⁷, वषां च b (one syllable short), वषां hm¹rf (two syllables short).—पादैषु तुभिः fk, पादैषु तृभिः b, पादैः सुतिभिः hm¹r.—127^{ab} in hm¹r (wanting in bfr⁵r⁷). In r⁵r⁷, the four pādas of the triṣṭubh stanza 126^{ab} and 127^{ed} have been turned into four anuṣṭubh lines as follows:

इमं कृत्स्नं आङ्गिरसो हृदयं जातवेदसम् ।
पूर्वा देवास्ततो देवास्त्रिभिः पादैषु संस्तुताः ॥
बोधयन्ते तेषां सूक्ते जगद् चतुरित्थसो ।
अस्मिन्धर्मे तु वा वषां सिद्धोक्तानां सुती नयः ॥

These MSS. also insert 125^{ed} between the first and second of the above lines.

^a There can be no doubt that 126^{ed} and 127^{ab} are a later addition of the A MSS., since they merely amplify 127^{ed} which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. ^aIn Bharadvāja, Gr̥tsamada, Vasiṣṭha^b, Nodhas^c, Agastya^d, Vimada^e, Nabhāka^f, Kutsa^g there are no similar (*samānadhar-minaḥ*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

नोदका hm¹r¹r⁴r⁶, नोदके bfr.—ब्रह्मदेवतेषु hm¹, देवतेषु dbr, हवतेषु f.—द्विदेवेषु hbfk, द्विदेवेषु m¹.—समानधर्मिणः hm¹r³bfr²r⁶r⁷, समानदेवधर्माः r.

^a In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined.

^b The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent.

^c Seer of i. 58-64: 58, 60-64 end with the same refrain.

^d Seer of i. 166-168 which end with the same refrain.

^e Seer of x. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . . vivakṣase*.

^f Seer of viii. 39-41, through the whole of which runs the refrain *nabhaṁtām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Ārṣānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. ^a Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auśasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Draviṇodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci^a.

श्रीवसायायये hd, श्रीवसायये bfk, श्रीवसायेये m¹.—द्रविषोदशेऽयये hm¹r, द्रविषोदशे वरं b, द्रविषोदशे वर fk.—वैश्वानरक्षिति rfk, वैश्वानरक्षिति ये hdr³, omitted in b.—r has उत्तम after वैश्वानरीयम्.—129^{cd} is omitted in r¹r⁴r⁶.

^a Cp. Sāyana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer^a: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapūṇi thinks that they increase by one^b (in the number of their stanzas)^c.

जातवेदसं m¹br, जातवेदसं fk.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m¹, सूक्तं सहस्रमेक k, सूक्तसं सहस्रमेक b.—कश्यपार्षं m¹r (Sarvānukramaṇī), कश्यपार्षं b, कश्यपा ऋषि fk.—130 is omitted in A. After 130 Mitra adds from one (r⁵) or two (r⁵r⁷) of his MSS. three lines not found in A or bfk r²:

दृष्टाया सहस्रर्षाणां सूक्तं नानाविधं भवेत् ।

नवनवतिः पञ्चस्रष्टा ऋषः क्षुः सप्ततुःशतम् ।

नानादिवतमेकार्षं हन्द्मिमिच्छिचमुत्पन्नम् ॥

^a The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. ^b With the three interpolated lines in R cp. the śloka in Śaḍguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Śaḍguruśiṣya states that 'Saunaka himself has referred to these khilas in indexing the seer' (*ṛṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārṣānukramaṇī makes no mention of them. ^c Pādas acd, though ending like triṣṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100–104)^a; there are (then) three (105–107) addressed to the All-gods, (beginning) 'The Moon' (*candramās*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgni*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhus.

The end of the *varga* is here marked by २६ in hm¹bfk.

^a The *Sarvāṅkramapī* states RV. i. 101. 1 to be *garbhaskrāviṣy upanīṣat*, and in *Ṛgvidhāna* i. 23. 3 it is described as *garbhapramocanī*.

27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāvr̥kī*)^a having cast Trita, who was following the cows, into a well^b, carried off all the cows from thence^c.

सालावृकी° r, शाला° hm¹r⁵r⁵, श्रृक्षा° b, श्रिक्ता° f (cp. RV. सालावृक).—नाः सर्वास् hm¹r, ताः सर्वास् Br⁵.—एवापजहिरे r, एवोप° hd, एवो° m¹, एवाच bfk, एवाच° r⁵r⁷.

^a Cp. RV. i. 105. 18: *aruṣo mā sakṛd vṛkaḥ pathā yantaṃ dadarśa hi*. ^b Cp. RV. i. 105. 17: *tritaḥ kūpe 'vaktiḥ*. ^c On the story of Trita in the well cp. Geldner, *Vedische Studien*, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)^a.

स तच सुषुवे सोमं hm¹r, तच सोमं सुषावावी bfk r⁵r⁷.—चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m¹fk, चावहयन् h.

^a The words *tac churāva brhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuṇa and of Aryaman ?

आनच्छतोऽथ तान् r, आनच्छतो न तां b, आनतो न तां fk, आनतानथ तान् m¹.—तत्ततः m¹, तत्तत् b, तत्तत् r, तत्त्वं fk. —सर्वदृक्त्वं m¹, सर्वदृक्त्वं fb, सर्वदृक्त्वं k, सर्वं दृक्त्वं r. —ज्ञ m¹fk, ज्ञ b, च r. —वक्ष्यस्यार्थम् r, वक्ष्यस्यार्थम् b, वक्ष्यस्यार्थम् f, वक्ष्यस्यार्थम् m¹.—134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे क्तानामि m¹fk, कुपे क्ततामिर् b.—ब्रह्मिताम्यन्वावेवामवक्ष्यम r, ब्रह्मिताम्यन्वावेवामवक्ष्यम b, ब्रह्मिताम्यन्वेवेवामवक्ष्यम fk, ब्रह्मानाचमरेवेवामवक्ष्यम m¹.—सर्वानहं m¹r, सर्वानहं bf, सर्वजहं k.—*को न पश्यति bfr, *को न विंशतिः m¹.

136. The three troops^a of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवमखास् m¹br, *देवा मखास् hfk.—जग्मुस्त्रितस् hdm¹, जग्मुसे तस् r, आजग्मुस्त्रितस् bfr²r⁵r⁷.—The end of the *varga* is here marked by २७ in bfk, not in hdm¹.

^a As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)^a of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्पतिस्त्रितक्षीतत् hm¹r, बृहस्पतिस्त्रितक्षीतं r¹r⁴r⁶, बृहस्पतिस्त्रितक्षीतत् f, बृहस्पतिस्त्रितक्षीत b.—सूक्तस् hm¹bfk, सूक्तेन r.

^a It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āśgūṣa*.

138. (The verse) 'I praise' (*īe* : i. 112. 1^a) is to Heaven and Earth, the next verse (1^b) is addressed to Agni; the remainder of the hymn (112. 1^{cd}-25) should be (regarded as) addressed to the Āśvins^a. 'This' (*idam* : i. 113) is (in) praise of Night and Dawn.

*पृथिवीर् br⁵r⁷, *पृथिवीर् fk, *पृथिव्याद् hdm¹r.—*वेति आपियः r, *वेत्वापिय b, *वेत्वापियः r⁵r⁷, *वेत्वापियः hdm¹, *वेत्वापयि fk.—रात्र्युषसोः m¹r, *सो fk, *स h, रात्र्युषसे b.

^a Cp. the quotation in Śaṅguruśiṣya (p. 93) from the Devatānukramapī: *īe dyāvā-prthivyor ādyaḥ pādaḥ paro 'gnaya āśvināṃ tac ca sūktam*.

139. 'These' (*imāḥ* : i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram* : i. 115), is addressed to the Sun. Then

(come) five (i. 116–120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं सौर्यं $hm^1 r^1 r^4 r^6$, ततः सौर्यं $b fkr$.—स्वस्वे स्वा Am^1 , स्वस्वे अर्धर्धं r , स्वस्वे अर्धर्धं fk , स्वस्वे अर्धर्धं b . The reading of A is supported by the Sarvānukramapī: *antya duḥ-svapnanāśini*; cp. also Ṛgvidhāna i. 25. 1; Sāyana on i. 120. 12; Fischel, Vedische Studien, i, p. 1.—आश्विनी Ak , आश्विनी fb .

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya^a.

प्रोषसे पुषुवत्तरे hdm^1 , प्रोषसे पुषुवत्तरे r , प्रपुवः पुषुर्वै अर्धर्धं b , अर्धर्धः पुषुर्वै अर्धर्धं fk .—दानं च $hm^1 r$, दानं तु $b fkr^5 n$.

^a 140^{cd}–150 are quoted in the Nītimañjarī on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kakṣīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kakṣīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmans^a.

काक्षीवतं वादित्वेति hdm^1 , काक्षीवतं वादित्वाति $r^1 r^3 r^4 r^6$, काक्षीवतं वादित्वे b , काक्षीवतं वादित्वेति fk , काक्षीवता वादित्वेति r .—141^{cd} and 142^{ab} omitted in fk ; 141 omitted in n .—परोक्षं hdx , परोक्षे br^5 .—The end of the *varga* is here marked by २८ in $hdm^1 b$, but after 141^b in fk .

^a It is mentioned as *parokṣavaiśvadeva* in the Kauṣītaki Brāhmaṇa xxiv. 9 (one of the sections on the Svarasāmans); cp. below, v. 44, 45.

29. Story of Kakṣīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher^a (and) going home, as we are told (*kila*), Kakṣīvat fatigued on the way fell asleep within the forest.

स्वनिष्यं $hdbr$, स्वं निष्यं n .—किल hdm^1 , प्रति br .—142–153 wanting in $r^1 r^4 r^6$ (142^b and 153 both end with the word किल).

^a That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

मावयव्यसुतो hm¹rn(d), मावयव्यसुतो b, मावयव्यसुतो fkr^bn(a b). The reading सुतो is supported by Sāyaṇa (on RV. i. 125. 1, where the story of Kakṣīvat is told), who calls Svanaya मावयव्यसुतः पुत्रः ।—The unanimity of the MSS. in writing श्रीकार्थं has caused a lapse from consistency, which requires श्रीकार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अपेक्षं h d f r, अपेक्षं k, अपेक्षं b, अपेक्षं n.—ओषाविरोधतः h d b f k r, ओषाविरोधतः n.

145. Then after waking him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः h d m¹, तदा b f k r, तथा n.—145^{cd} and 146^{ab} are omitted in r^b.

146. 'I am a son of the seer Dīrghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments^a,

कन्या b f k r^b n, कन्यां h d m¹ r.—दशमारविभूषिताः b, दश मारविभूषिताः n, दश मारविभूषिता f k, दश मारसमन्विताः r^b, दिव्यामरविभूषिताम् h d m¹ r.—The reading कन्या दश is preferable, as apparently based on the words दशमन्वितो दश रथाः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावत्तस्य रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kakṣīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in b f, not in h m¹ k.

^a Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

30. Story of Kakṣīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens^a, money and (utensils of) inferior metal^b, goats and sheep.

रथांश्चावान् h, रथांश्चावान् d, रथांश्चावो b, रथांश्चाव r^b n, रथांश्चाव f k, रथा-
जन्वान् r, रथांश्चावान् m¹. (The word ज्ञावान्, occurring in RV. i. 126. 3, would easily

be corrupted: cp. b.)—वीरुङ्गाय वे hdm¹r, वीरुङ्गाय b, वीरुङ्गाय वे: r⁵n, वीरुङ्गाय वे: fk. (The word *viṛuṅga* does not occur in RV. i. 126. 3, but is an epithet of *śva* in RV. i. 118. 9.)—अनकुप्यं hdm¹fk, अनकुप्यं r, अनं कुप्यं bn, अनं कुप्यं r⁵. (I have preferred अनकुप्यं as a dvandva owing to the following अवाविक्कम्, and because this reading occurs in B as well as A.)

^a The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantah* in RV. i. 126. 3. Op. critical note on *kanyā dāśa* above, 146. ^b A similar distinction between *dhana* and *kupya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth^a.

बुधमाद्यां च hm¹r, अथमाद्यां bfk, अथमाद्यां r⁵n.—एतदुत्तरसूक्तेन hdm¹r, एतत्तदुत्तरे सूक्ते r⁵n, एतत्तदुत्तरे सूक्ते b, एवं तदुत्तरे सूक्ते fk.—अथमिन्द्रादिनोदितम् hm¹r, अथमिन्द्रादि बोध्यते r⁵, बोध्यते b, सूच्यते fk, सूच्यते n.—The line 148^{ed} occupies this position in B and n, but in A and m¹ it comes after 150, its place at 148^{ed} being taken by the following line in A and m¹:

नवां सहस्रं षट्षि^b सर्वाः खल्वरिधायसः । ^b hdm¹, षट्षि^b r.

This line must be spurious, as it repeats the sense of 149^{ed}, which is common to A and B. Its inclusion would, moreover, give five and a half ślokaś to the *varga* instead of five. The line 148^{ed} is more appropriate here, as it interrupts the sense after 150.

^a Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows^a—

नवां चैव br, नवांचैव hm¹fk.—अथुपाधिकम् br⁵, अथुताधिकम् m¹, अथुपाधिकम् hfr, अथुताधिकम् n.—149, 150 omitted in d.

^a The text of the hymn (i. 126. 2, 3) has *niṣkāś chalam śvān . . vadhūmanto dāśa rathāśah . . . śaṣṭiś sahasram . . gavyam*.

150. Kaksīvat, who obtained^a (all this) from Svanaya Bhāvayavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

प्रातः hm¹rbfk, ततः r⁵n.—The end of the *varga* is here marked by ३० in bfk m¹, not in hd.

* The accusatives in 149 are of course governed by this verb.

31. Gifts of kings. Nārāśaṃsī stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguḥ*: 125. 2).

The three śloka 151-153 are found in hdr³m¹ only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the Sarvānukramāṇī), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of śloka; chapter v having three, and vi only two. These three śloka appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kakṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kakṣīvat's father, being pleased with the wealth Kakṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kakṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

वाचीवतं m¹, वचीवतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ*: i. 125. 1) had been uttered (by Kakṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguḥ*: i. 125. 2).

प्रातरितुते m¹, प्रातरितुते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*)^a, as the praise of kings (is expressed) by them in the ten books (of the Rg-veda)^b.

यामिः hm¹r, यामि bfk.—राज्ञां hm¹r, राज्ञा bkr⁵.—प्रतीयाद् hdr, प्रतीयात् r⁵r⁷, प्रतीयात् k, ता प्रतीया b.—दायतयीषु hdr, दायतयीषु m¹, (सुती) दृष्टा चासु वरिष्ट r⁵r⁷, दृष्टरीष b, दृष्टरीष fk.

* Otherwise called 'Praise of Gifts' (*dānastuti*): on the relation of the latter to Nārāyaṇī stanzas cp. Bloomfield, Hymns of the Atharva-veda, SBE. xlii, p. 688 f.

^b After 154 m¹ adds the following three lines (=iii. 82):

विमलसुति तद्विद्याद् वज्रवज्रवच्च तत् ।
आशीर्वादेषु संज्ञासु कर्मसंज्ञासु देवताः । ७०
वज्रा ह वज्रवज्रच द्विपदे यच्च संसृति ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife^a. Śākapūṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā^b.

संप्रवादो वृचैर् hm¹r¹r⁴r⁶, द्वे ऋचौ संप्रवादः fk, द्वे रिचौ संप्रवादः b, द्वौ ऋचौ संप्रवादः r.—संप्रवादं r, संप्रवादं bfk, संप्रवादो hdm¹.—रोमशयेन्द्रराक्षोर् hm¹r, चक्षामयवैव ताभ्याम् bfk, चक्षन्ता चक्षवैव ताभ्याम् r²r⁶r⁷.

^a Cp. Pischel, Vedische Studien, vol. i, p. 1. ^b iii. 155-iv. 3^{ab} are quoted in the Nītimafijarī on RV. i. 126. 6, 7.

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife^a (in connexion) with Indra. Bṛhaspati gave his daughter^b, Romaśā by name, to king Bhāvayavya.

वृचैऽखिन् m¹r³, वृचैऽखिन् b, वृचैऽखिन् hd, वृचैऽखिन् r.—156^{ab} is omitted in fk.—सुतां hm¹r, स तां fkr²r⁵, च तां n.—रोमशां r, रोमशां b, रोमशा hdm¹, रोमशा k.—राक्षे hrb, राक्षो fk.—The last pāda is repeated in b only.—The end of the *varga* is here marked by ३९ in m¹bfk, by २९ in hd.—After इति वृहदेवतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

^a According to the Sarvānukramanī, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Sāyana on i. 126, introduction, and on stanzas 6 and 7.

^b Sāyana also, on i. 126. 7, states that Romaśā was the daughter of Bṛhaspati.

1. **Romaśā and Indra. RV. i. 127–136. Praise in the dual.**

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्चं hm¹r, तत्सर्वं Bn.—आमाम् hm¹r, आमाम् bfn.—सहायः hm¹bfn, सहायः r, समेतः n.—प्रीत्यार्चयत् hdr, प्रीत्यार्चयं तं m¹, प्रत्यार्चिव तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितसद् n, प्रत्यर्चितोऽसौ r⁵r⁷.—विधिर्नैव रावा hm¹r, विधिना च रावा br⁵r⁷ (अब), विधिना च रावा fkn.

2. And the daughter of the Aṅgiras (Bṛhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm¹r, दृष्टा r²r⁵r⁷, दृष्टा bfn.—ववन्हे hdfk, व वन्हे r, वन्हे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'^a. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

वाक् hdf, वाक् bk.—तं hbk, तां r.—अनाद उपोप मे r, अनादोपोप मे hdm¹, अनादोपोप मे f, अनादो योप मे b.—आ सात्त्व hdm¹, सात्त्व r¹r⁴r⁶, आ शां b, आ शां fk, अर्वाच r.—प्रहृष्टः सो न्वन्नत् hdm¹, प्रहृष्टोवाचन्नत् r¹r⁴r⁶, प्रहृष्टादन्वन्ना b, प्रहृष्टादन्वन्नत् f, प्रहृष्टादन्वन्नत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहृष्टाद्, which leaves the sentence without a verb.—साच hm¹r¹r⁴r⁶b, सोऽच fkr.—पतिं पतिव्रता hm¹r¹r⁴r⁶, पतिं तु साव्रवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

^a The quotation from the BD. in the Nītimāñjarī on RV. i. 126, 6, 7 ends with this line (3^{ab}).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129–133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पक्षेऽङ्गाणि m^1r , पक्षेऽङ्गाणि $hdbfkr^5r^7$.—^०वृणव hm^1r , ^०वृणेवा r^5r^7 , ^०इं चिगव b , ^०इं चिग च f .—^०पर्वतो $b fkr$, ^०पर्वता hdm^1 (as part of the pratika).—^०त्विष्टं hm^1 , ^०इष्टं $tub fkr$, ^०त्विष्टं तु $r^1r^4r^6$.—मेने इह यास्तः $hm^1r^1r^4r^6$, मेने यास्तः fk , मेने यास्तः b , मेने यास्तः एवं r .

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*: i. 134. 1) there are nine^a (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

अथ सुतः $hm^1r^1r^4r^6$, सूयेतर्षु r , सूयेतर्षी b , ^{5^{ab}} omitted in fk .—पर्वतवक्षि वक्षो m^1 , पर्वतवक्षि वक्षो $r^1r^4r^6$, पर्वतवृक्षिवक्षो hd , पर्वतो विद्धि वक्षो b , पर्वतो विद्धि वक्षो r .—दिवत्सुतो m^1r , दिवत्सुतो hd , दिवत्सुतो b .—वेङ्कमाङ्गः hdm^1 , वेङ्कमाङ्गः $r^1r^4r^6$, वेङ्कमाङ्गः b , वेङ्कमाङ्गः r .—आ त्वा वायोर्धव b , आ त्वा नव $r^1r^4r^6$, आ त्वा वायोर्धव fk , आ त्वा वायोर्धव hdr^5 , आ त्वायोर्धव r , आ त्वा वायोर्धव m^1 .—The end of the *varga* is here marked by q in $hdbfk$, not in m^1 .

^a The *Sarvānukramaṇī* shows that *nava* must be read: *ā tvā śaḍ vāyavyaṁ tu . . śfirṇam nava, caturthyādyāḥ pañcagindryaś ca*, 'ā tvā has six stanzas; it, as well as the following (*tu*), is addressed to Vāyu; *śfirṇam* (136) has nine stanzas; the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).'

2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6. There five (stanzas: i. 136. 1-5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned^a, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasī*), are praised together (*saṁstute*)^b, (each) in a verse^c (*pada*), and the gods (are praised) with a hemistich (*7^{ab}*); the rest (*7^{cd}*) is distributed (in praise)^d.

पक्ष वक्षमिषदेवा hbk , पक्ष वक्षं मिषदेवा r .—दिवादिभ्यः hdr , दिभ्यः $b f k$, दिभ्यः r^5 .—परे द्वे $b f k r$, पदे द्वे hdm^1 .—द्वे द्वे पदे hm^1r , द्वे परे $b f k$, द्वे वा परे (संस्तुतो) r^5 .

^a *Divādibhyaḥ kathitābhyāḥ pare dve*; the *Sarvānukramaṇī* has *antiye liṅgoktadevatye*.

^b This does not mean, as the text of the hymn shows, praise in the dual (*saṁstute*) as

opposed to *vibhakta-stuti* (cp. Nirukta vii. 8, and above, i. 117). ^c That is, Rodasī (dual) in 6^a, Mitra, Varuṇa in 6^b, Indra, Agni in 6^c, Aryaman, Bhaga in 6^d. ^d That is, Agni, Mitra, Varuṇa are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities^a.

सर्वानुक्रमणी bfr⁶, एतत्सूत्रं hm¹r.—देवतेषु hm¹r f k, देवतेषु b.—The *Sarvānukramaṇī*, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm¹r.

^a It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahusāh*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs^a, stanzas with two verses (*dvaipadāh*) or with three (*traipadāh*): (such) *Vaiśvadeva* (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

संख्यः hm¹r¹r⁴r⁶, संख्यः r, संख्य b f k.—पादार्धर्चा b f k, पादा अर्धर्चो h d, पादा अर्धर्चो m¹, अर्धर्चो r¹r⁴r⁶ and अर्धर्चा r (both without पादा).—वैपदास hm¹r, वैवदास b, (२) वैवदासा f.—वैवदेवाः hm¹r, देवा b f k, देवाः r⁶r⁷.

^a Op. above, ii. 133: *pādaṃ vā yadi vārdharcam rcam vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3–5) are to the *Aśvins*, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the *Maruts* (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to *Brhaspati* (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself^a by

proclaiming his own origin among them. For this reason^b some disagree in regard to this (stanza, saying), that Indra-Agni^c are at the same time (*tu*) incidentally praised (*nipāta-bhāṇ*) in it.

इध्वं ह मे hd, इध्वं न m¹, इध्वं मे r, इह मे bfk.—ऽस्मामात्मानं वा तेषु r, स्मामात्मायं वा तेषु bfk, वाचर्वायः स्तौति Am¹.—ग्रंशं जन्म Am¹, ग्रंशं स्वजन्म b, ग्रंशं स्वजन्म r, संसत्स्वजन्म fk.—तस्यां तु bfr, त्विह hdm¹r¹r⁴r⁶ (one syllable short).—The end of the *varga* is here marked by २ in hdbfkm¹.

^a The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śaśaṃsa* is used along with the present *stauti*. ^b *Tasmād* seems to mean : since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. ^c The *Sarvānukramaṇī* simply states Indra-Agni to be the deities of the stanza.

3. Story of the birth of Dirghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhṛgu^a.

^a This and the next four ślokas (11-15) are quoted in the *Nītimañjarī* on RV. i. 147. 3.

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him :

कनीयान् hm¹r¹r⁴r⁶, यवीयान् br, अग्रवीद् fkn.—प्रत्यभाषत Am¹, प्रत्यवेधत fkrn, प्रत्यवेधत b.

13. 'Here am I previously engendered ; you must not cause a commingling of seed.' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रप्रतिवेधं hm¹r, तं शुक्रप्रतिष्ठानं r⁶, तं शुक्रप्रतिधातं bn, ते शुक्रं पतिष्ठानं fk.—न ममर्षं बृहस्पतिः hm¹r, बृहस्पतिरमर्षयत् fkr⁶n, बृहस्पतिरर्षयन् b.

14. (So) he addressed the embryo : 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dirghatamas (Long Darkness).

तं गर्भं hdm¹r, गर्भं तं bfn.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tanetre*); so he was cured of his blindness.

अतपहेवान् $hm^1r^4bfkr^2$, अवद्देवान् $r^3r^5r^7n$, सत्यपहोवान् r .—अवसाद् hm^1r^3b fkr^3r^5n , एतसाद् r .—तन्नेचि m^1 , तं नेचि hdb , वनेति fk , (देवा खु) ता नेचि r , तसाची $r^1r^4r^6$.—सः $hdbfk$, ह m^1 , च r .—The end of the *varga* is here marked by ३ in *bf*, not in *hdm^1k*.

4. Hymns revealed to Dirghatamas: RV. i. 140-156.

16. With four^a (hymns beginning) 'To him seated on the altar' (*vediṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhah*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्वयेः पराशि वद् br , वष्टिम् स्वपिं तमित्वतः $r^1r^4r^6$, प्राष्टावयेः पराशि च hm^1r^3 . As all the MSS. have वष्टुर्निर्द्, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तम् and वद्) must be right; that of A (म, 143, and वष्टौ, 143-150) would include 143, 144, which have already been mentioned.—16^{ab} is omitted in *f*, the whole of 16 and 17 in *k*.

^a That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

वृष्टिर् br , वृष्टि fm^1 , वृष्टि hd .—मैचीम् m^1 , मैची $hbfr$, मिची d .

18. either Aditi or Agni; for (its) character is evidently such^a. Śaunaka, however, thought that both in Kutsa^b and here Aditi means Agni only^c.

दितिं खेव hdm^1r , दितिं चाखः br^5r^7 , दितिं चाखु fk (i. e. the reading of B is चाखः for खेव in A).—कुत्से वेह hm^1rb , कुत्से वेह fk , कुत्सो वेह r^5r^7 .—18^b=v. 87^b, vi. 94^b, viii. 62^d.

^a That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.'
^b That

is, in RV. i. 94. 15. * Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154–156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19^{ab} in the text is that of hm¹r, अग्निः प्रसक्तत्वाद्वायोन्वकीर्तयत्^r, अग्निश्चिप्रसक्तत्वाद्वायोन्वकीर्तयत् b, अग्निश्चिप्रसक्तत्वाद्वा यो त्वन्कीर्तयत् fk (*प्रकाशत्वा k).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1–3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वक्षतिहमिर् hd (cp. Sarvānukramaṇī ऐह्यश्वाद्युचः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वक्षतहमिर् m¹r³, ता वां चतहमिर् r⁵r⁷, वा चा चतहमिर् bfk, प्र वः पानां चतुर्मिस् (तु) r. Here we see not only how easily चतह^o is substituted for च तिह^o, but the masc. form चतुर्मिः for the fem. चतहमिः in the BD.—अग्निर् hm¹r³bfkr⁵r⁷, तु r.—ता वामित्वुचि hm¹r³br⁵r⁷, वाक्वमित्वुचि fk (*त्वचि k), अग्निस्त्वित्वुचि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m¹.

5. Story of Dīrghatamas (continued).

21. *His attendant slaves, being weary, bound the aged and blind Dīrghatamas and cast him down^b into the waters of the river.

परिचारिणः hm¹r, परिचारकाः Bn.—बद्धा hdm¹r¹r⁴r⁶, वधा b, चच r, -वो fk, चपौ n.—अवाद्भुः r¹r⁴r⁶ (RV. i. 158. 5), अपाद्भुः hm¹fkn, उपाद्भुः r, आद्भुः b.

* The following four and a half ślokas (21–25^{ab}) are quoted in the Nītimajjarī on RV. i. 18. 1 and i. 158. 5; cp. Śāyana on RV. i. 158. 3, 4. ^b Op. RV. i. 158. 5: *dāsā yad iṃ susamubdhām avādhuḥ*; cp. Nirukta iv. 6: *tritaṃ kūpe 'vāhitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast^a.

चेतनो hm^1r (=RV. i. 158. 5), चेतनो $r^1r^4r^6$, चेत fk , चेतनो b .—अपाह्नत् hdr ,
अपाह्नत् m^1 , अपाह्नत् fk , अपाह्नत् b , अपाह्नत् n .

* Cp. RV. i. 158. 5: *śiro yad asya trātano vitakṣat, svayaṁ dāsa uro aṁśāv api gḍha*.

B 23. Now Dirghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता Bn , सहसा m^1 .—वृत्तं $m^1r^2r^5r^7n$, वृत्तां fk , वृत्तः b .—अनुदक्षिव $r^2r^5r^7$, अनुदक्षिव fk , अनुदक्षिव b , अनुदक्षिव m^1 .—ततोदोषोहित b , ततोदोषोहितो $r^2r^5r^7$, ततोदोषोहिति (भृशम्) m^1 , ततोदोषोहिति (भृशम्) fk , न तु दानहतो n .—This śloka is omitted in hdr , but is found in $b fkr^2r^5r^7m^1n$.

24. Now the currents (*nadyah*)^a threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed^b in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नम् b , तं नृपं $r^5r^7n(g)$, तन्नम् $fn(ab)$, तन्नम् n , नद्यः सर्वाः hdm^1r (नद्यः occurs in RV. i. 158. 5). That नद्यः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after नृ, and then the augment in समुदक्षिपत्) is highly probable.—समुदक्षिपत् fkr^5r^7n , समुदक्षिपत् b (the plural changed to the singular probably owing to the loss of the plural नद्यः), समुत्क्षिपत् hdm^1r . The form उदक्षिपत् occurs again below, iv. 88.—युक्तां $m^1r^2r^5r^7$, युक्ताम् b , युक्तम् fk , दासीम् n .—24^{cd} is wanting in hdr , but is to be found in Bm^1n .

* Cp. RV. i. 158. 5: *na mā garan nadyo mātṛtamāḥ*, 'the most motherly streams did not swallow me up.'^b I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dirghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kakṣivat and others.

राज्ञा $m^1r^2r^5r^7n$, राज्ञां $b f k$.—प्रहितां दासीं भक्तां $r^2r^5r^7$, प्रहिता दासी भक्ता $m^1 b f k$, प्रहितां दास्या शुभां n .—मत्वा महातपाः $r^2r^5r^7$, मत्वा मतपाः b , मत्वा मतयाः f , मत्वा रमे तथा m^1 , (मत्वा) रमन्मुनिः n .—25^{ab} not in hdr , but in Bm^1n .—अनयामास चोत्पाद्य hdr , सोऽजीवनहृद्यैश्चान् $b f k r^2r^5r^7$ (अवाद् $r^2r^5r^7$), सा च कक्षीवतं जज्ञे n .—25^{cd} omitted in m^1 .—The end of the *varga* is here marked by ५ in hdb , by ६ in f , not at all in m^1k .—In hd the *varga* has only three ślokas.

6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two *Āsvins*: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

गुहाव चैव hm¹r, गुहाव विव bfk, गुहावेति व f (सुताभ्याम्) r⁵r⁷.—ॐ त्रु hm¹r, ॐ त्रु ते b, ॐ त्रु त f k, ॐ त्रु त r⁵r⁷.

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the *Ṛbhus*. The two (162, 163) following (beginning) 'Not us' (*mā naḥ*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*īrmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led.

परं b f k r⁵r⁷, परं hm¹r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परं were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयुष्मास् m¹r, सयुष्मास् h d b f, सयुष्मास् k.—तस्म m¹b f r, तस्म h d.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māṃsa*)^a, of the basket (*sūna*)^b, of the pots (*caru*)^c, and of the oblation (*havis*)^d,

मविष्यं चाह मृतवत् hm¹r³r⁵r⁷, मविष्यंतं च मृतवत् b f k (०तत् f), हविष्यं चाह सूनवः r.—तस्म m¹, तस्म h d, तस्मिन् r, तत् b f k.—मांसस्य सूनस्य hm¹r, सीनस्य च मांसस्य b f k r⁵r⁷ (०नस्यं r⁵r⁷).—चरुणां r⁵r⁷, चतुर्णां hm¹r³, चतुर्णां r, वरुणां b, वरुणा f k.—हविषस्यया hm¹r³r, क्व विषाजया r⁵r⁷, क्विविष्या b f k.

^a Cp. i. 162. 9: *āśvasya kṛaviṣaḥ*; see also 10, 12, 13. ^b The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of hm¹r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

māṃsaṃ . . sūnayaṅbhr̥tam. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ^c In i. 162. 13, where the form *carūṣām* occurs. ^d The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsa*s) and upper covering (*adhivāsa*)^a, and of his body (*gātra*)^b which is mentioned as about to be dissected (*viśasya*)^c, of the spit (*śūla*)^d and the post (*sthūṇā*)^e, and of the axe (*svadhiti*)^f there is here (*atra*) laudation.

यद्विशस्य च कीर्तितम्^{hm¹r³kr²}, यद्विशस्य च कीर्तनम्^{f^b}, यद्वीशस्य च कीर्तनम्^{r⁵}, स्वधित्च प्रकीर्तनम्^r (by mistake from the next line).—माचस्य मूषस्युषानां^{m¹}, माच-मूषस्युषानां (no च) ^{hd}, माचमूषस्युषाणां च ^{r²r⁵}, माचस्यस्युषाणां च ^b, माचमूषस्युषाणां च ^f.—The end of the *varga* is here marked by ई in ^{m¹b^fk}, not in ^{hd}.

^a Both *vāsa*s and *adhivāsa* occur in i. 162. 16. ^b The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. ^c Cp. i. 162. 18: *gātrā . . paruṣ-parur . . vi śasta*; cp. 19: *afvasya viśastā*, and 20: *mā te . . aviśastā . . gātrāṇy astinā mīthū kaḥ*. ^d Cp. i. 162. 11: *te . . abhi śūlaṃ nīhatasya*. ^e The word *sthūṇā* does not occur in the hymn, but its equivalent *afva-yūpa* is used in i. 162. 6, and *svaru* in 9. ^f The word *svadhiti* occurs in i. 162. 9, 18, 20.

7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)^a (and) praise at the same time of Indra-Pūṣan^b.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)^c is stated to be addressed to the All-gods.

छानस्य^{hm¹r³b^fkr⁵}, मानस्य^r.—सह सुतिः^{m¹r}, सह सुतिः^h, च कीर्तनम्^{fkr²r⁵}, च प्रकीर्तनम्^b.—चाच इन्द्रा^r, चाचिन्द्रा^{MSS.}—^{31^{ab}} is omitted in d, ^{31^{cd}} in f.

^a The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). ^b In i. 162. 2 along with the goat. ^c The term *asyavāmiyaṃ* (*sūktam*) is also used in Ṛgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers^a are spoken of in the third person (*parokṣa*)—I will explain (them).

तच b, त्वच r, वच h d.—चाच कीर्तनम् hm¹r, चागुकीर्तनम् b.—32^{ab} omitted in fk.—
वक्षामि bm¹, वक्षा fk.—चतरस्त्रयः m¹, शतरस्त्रयः bfk. The next śloka and the contents
of RV. i. 164. 1 make the emendation आतरस् certain.—32^{od} wanting in h d r.

* Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer, *Āgvidhāna*, p. ix.

33. Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛta-prṣṭha*)^a: (his) seven rays are praised^b.

आता तु h d r, आ तु m¹, आता च bfk.—तृतीयोऽच hm¹r, तृतीयोक्तः r⁵, तृतीयोक्तं
bfk.—सुताः hm¹r, सुताः bfk.

* Cp. RV. i. 164. 1: *tṛtīyo bhrātā ghṛtapṛṣṭhaḥ*, explained by Yāska, *Nirukta* iv. 26, as the terrestrial Agni: *āyam agniḥ*. ^b The expression *saptaputram* in RV. i. 164. 1 is explained by Yāska (*ibid.*) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects^a; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons^b.

पाति hm¹r, पाति bfk, पाति r²r⁵.—अहोरात्रान् r⁵, अहोरात्रा h b f k, अहोरात्रं
m¹r.—दिवान् hm¹r⁵fk, दिवान् b.—अतूँश्च hm¹r, रज्जश्च f, सप्तद्वयं b, पचांश्च r⁵.—
परिवर्तिनः b, परिवर्तिः fk, परिवर्तनम् hm¹r, परिकीर्तनम् r⁵.—34^b=vii. 24^b.

* Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vii. 24.
^b Yāska, *Nirukta* iv. 27, explains *trīnābhi* (RV. i. 164. 2) as referring to the seasons, *dvā-
daśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni viṃśatis ca* (*ibid.*) as referring
to the days and nights in the year. Yāska does not, in his comment, use the expression
dina, which, however, is here probably meant as an explanation of the three hundred and
sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)^a the seer celebrates the year (*samvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold^b;

च त्रिधा br²r⁵, च तुमा f, त्रिविधा hr.—द्वादशधिव च hm¹r, द्वादश वापि च bfk,
द्वादशधापि वा r⁵.—35^{ab} has the following form in Sāyaṇa: त्रिधा द्वादशधा षोडश
पञ्चधा सप्तधा तथा.—कीर्तयन्नुविः bs, कीर्तयन्नुविः hr (र्तो h), कीर्तयन्नुविः f.—The
end of the *varga* is here marked by ॐ in h d b f k, not in m¹.

* That is, RV. i. 164. 12–16.

^b This śloka is quoted by Sāyaṇa on AV. xix. 53. 2, being introduced with the words *tathā ca śannako'py āha*.

8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)^a and the cow (*dhenu*)^b, the buffalo (*gauri*)^c, Vāc^d, Sarasvatī^e, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods^f;

वेद्यज्ञानं hdr³b, वेद्यं ज्ञानं r⁵, वेद्यज्ञानं m¹fkr.—गौरीं hdr, गौरी m¹bfb.—धर्मं पूर्वयुगीयं च m¹r, धर्मं पूर्वयुगी पंच hdr³, धर्मपूर्वयुगीनां च bfr²r⁵.—साध्यान् hdm¹r, साध्यां b, साध्या fkr.—देवनांस् hdm¹r, देवना f, देवराणां b, देवराणा k.

^a This appears to be an abbreviated expression for *kṣetrajña-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manaḥ kuto adhi prajātam?* ^b Referred to by this name in i. 164. 26. ^c i. 164. 41. ^d i. 164. 45. ^e i. 164. 49. ^f i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)^a, and the mighty power (*viḥvūti*) of Agni and Vāyu in the stationary and moving world^b;

कर्माणि चपि bfr, कर्माणि स्वपि hdr.—जगति bfr²r⁵, जगती hm¹r.—आयुं br²r⁵, आयुं fkr, आयुं hdm¹r.

^a In i. 164. 44: *vapata ekaḥ . . . viśvam eko abhi caṣṭe . . . dhrājir ekasya dadṛṣe na rūpam*. ^b It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)^a of water (*vār*) by the (Sun's) rays and its discharge again^b. There is here also glorification of the activities of Parjanya, Agni^c, and Vivasvat^d (the Sun).

रश्मिनिर्वारो bfr², रश्मिनिर्वारां r⁵, रश्मिनिर्वारं hm¹r.—विसर्गं m¹r, विसर्गः hd, विसर्गं b, विसर्गं fkr².—वाच hdm¹br, वाच fkr²r⁵r⁷.

^a In i. 164. 51^{ab}: *samānam etad udakam uc caity ava cākahhā*. ^b Op. above, i. 68 and ii. 19. ^c In i. 164. 51^{cd}. ^d In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'^a, while Vāc they call Sarasvatī^b.

वाक्प्राणी hm¹r, वाक्प्राणी bfr.—प्राणी hr¹r³r⁴r⁶m¹, प्राणी bfr, प्राणी k.—39^d= ii. 51^d.

* In ii. 51 *Sarasvat* is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52^d: *sarasvantam avase jōhavīmī*. ^b Op. ii. 51, where *Sarasvatī* is identified with *Vāc* in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. *Prāṇa* alone knows it: hence he (*Prāṇa*) is spoken of as 'he who knows the body' (*kṣetra-jña*).

वेचं hrbfk, वचं m¹.—वेचस् bfr, वेच hd.—The end of the *varga* is here marked by च in hdm¹bfr.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud^a; its *dhūma* is water^b or garment^c. The bull^d is Soma; and the three lords^e (*adhīpa*) are his purifiers^f.

मेघे m¹kr², मेघे f, मेघ b, मेघ: r.—धूम: r, धूम b, धूमे m¹fkr².—वास r, वास f, वास b, पाय k.—°धिपा: m¹br, °धिपा fk.—41 and 42 are not found in hdr¹r²(r³?)r⁴r⁵.

* This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164. 43. ^b Cp. Meghadūta 5: *dhūma-jyotiḥ-salīla-marutām saṃnipātaḥ . . meghaḥ*. ^c That is, as the envelope of the cloud; cp. op. cit. 61. ^d That is, in RV. i. 164. 43^e. ^e That is, the *trayaḥ keśinaḥ* in RV. i. 164. 44. ^f As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods^a; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to Sūrya^b; the last (stanza) to *Sarasvat* (i. 164. 52) may optionally (*vā*) be addressed to Sūrya^c.

खात् m¹r, खा bfr.—°स्तुति: m¹br, °स्तुति f, स्तुति k.—इमे सोम्यो m¹, इमी सोम्यो r, इमे सोम्यो b, इमे सोम्यो fk.—सौरी वाक्वा m¹b, सौरी वाक्वा r, सौरी चरत्वा f, सौरं चरत्वा k.

* Cp. *Sarvānukramaṇī*: *gaurir itī . . etad-antaṃ vaiśvadevam*. ^b Cp. *Sarvānukramaṇī*: *indram mitram sauryau*. ^c Cp. *Sarvānukramaṇī*: *antyā sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the *Sarvānukramaṇī*, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise^a : it lauds knowledge. And because it contains many statements, water (*salīla*)^b is (also) mentioned (in it)^c.

अस्यसर्वं ज्ञेयं $r^1 r^2 r^4 r^6 m^1$, अस्यसर्वं ज्ञेयं h d.—ज्ञानमेव $r^1 r^2 r^4 r^6 m^1$, ज्ञानमेव h d.
 r^2 must in B's note on this line be a mistake for r^3 , for b f k, with which r^2 regularly agrees, omit this śloka, while $h r^1 r^4 r^6$, with which r^3 otherwise agrees, have it.

^a The Sarvānukramaṇī has the same words, *alpastavaṃ tv etat*, adding *atra prāyeṣa jñāna...-prāṇasā ca*. Hence 43^{ab} must have belonged to the original text. ^b *Salīlānī* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. ^c 43^{cd} looks like a later addition.

44. ^a (The hymn) 'With what?' (*kayā* : i. 165) is traditionally held to be the chief (*parama*)^b dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts^c, all the even ones, including the last^d, are Indra's,

मासतेऽसु f k, मासतेऽसु b, मासतेऽसु h d m¹ r.—परमः स्मृतः h m¹ r, परमस्ततः f k r² r⁶, परम स्तितः b.—सर्वाः h m¹ r, तच्च b f k r⁶.—सहात्मन्या b m¹ r, सहात्मन्या d f k, सहात्मन्या h.

^a Ślokas 44-55 are translated by Sieg, *Sagenstoffe*, pp. 108 f. ^b Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). ^c Cp. Sarvānukramaṇī: *ṛṣi-yādyayujō marutāṃ vākyaṃ*. ^d That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*karṣṭvām*)^a of the triplet there^b is attributed^c to another^d.

मासतसु b m¹ r, मासतसि r⁵ r⁷, मासतसि b, मासतसि f k.—उत्तरः h m¹ r³, उत्तराः b r⁵ r⁷, उत्तसः f, उत्तमः k r (cp. Sarvānukramaṇī, अन्वसुवः).

^a With *karṣṭvām* = *ārṣakam* cp. *kṛtvā* = *drṣṭvā* in the obviously spurious line above, ii. 77. ^b At the end of RV. i. 165. ^c The authority here vaguely indicated is

probably the Ārṣānukramaṇī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*ṛṣiyādyayujām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tṛce 'gastya ṛṣiḥ*). ^d That is, to one who is different from those of 1-12. I regard 45^{ed} as a later supplementary addition, both on account of the wording (*karṣṭva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers ^a.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts ^b.

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m¹ fkr. Sieg, p. 108, note ⁸, gives इतिहासः as the reading of b.—परिबीर्ष्यते m¹ b, परिबीर्ष्यते f, परिबीर्ष्यते k, परिबीर्ष्यते r.—मरुत्तिसु hm¹ r, मरुत्तिसु b fkr² r⁵.

^a This line (46^{ab}), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43^{ed}, 45^{ed}, 46^{ab}) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. ^b The text of 46^{ed}-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvataḥ*) aware of their dialogue.

ते वेङ्गम् r² r³ r⁵ r⁷, ते वेङ्गम् hdm¹, ते वेङ्गम् b, तवेङ्गम् fk.—वेद् hdm¹ r, वोधि fr² r⁵ r⁷, वोधि bk (the former is probably the better reading; ep. विदित्वा तपसा below, 59).—तत्त्वतः hdk, तत्त्वतः f, तत्त्वतः r, न तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts^a also with the three hymns (i. 166-168) 'Now that' (*tan nu*: i. 166. 1).

निर्वृष्टं hm¹, निर्वृष्टं dr, निर्वृष्टं fk, निर्वृष्टमि b.—तन्विति hdm¹ r³ r¹ r⁴ r⁶, तद्विति fkr, वद्विति b.—च चिनिः b fkr, तु चिनिः r¹ r⁴ r⁶, पञ्चनिः hm¹ r³ (*Sarvānukramapī*: मावतं हि: hi=three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं.—The end of the *varga* is here marked by ९ in hbfk, not in dm¹.

^a That is, with the last triplet of 165 as well as with the following three hymns.

10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*śahasram*: i. 167. 1) he^a wishes to give the oblation which he had prepared (*nirūptam*) for Indra to the Maruts^b.

इति धेवेष्टं hm¹r, इत्यनेनेष्टं b, इत्यनेनेष्टं r²r⁵r⁷, इत्यनेनेष्टं fk.—सहस्रमिति धेतया hm¹r, सहस्रं त ऋषा व्ययं r²r⁵r⁷, सहस्रं त ऋषा व्ययं fb, सहस्रं त ऋषा व्ययं k.—निरुप्तं hm¹r, निरुप्तं f, निरुप्तं b, निरुप्तं k, निरुप्तं (यस्यविः) n.—इच्छति hdm¹r, इच्छतः fbr⁵r⁷n, इच्छ kr².—Sieg, p. 109, note², prefers the reading इच्छतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

^a The four and a half ślokaś, 49^{ed}-53, are quoted in the Nītimafijarī on RV. i. 170. 1. ^b Cp. Nirukta i. 5: *agastya indrāya havir nirūpya marudbhyaś sampradītsāṇ cakāra*; *sa indra etya paridevayāṇ cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)^a said to him regarding (*avekṣya*) it, 'Not' (*na*: i. 170. 1): 'there^b is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'^c?

तन्नावन् bfr²r⁵r⁷, तन्नावन् k, तन्नावन् hdm¹r.—इच्छो Bhdm¹, लिच्छो r.—तमत्र-वीत् hdm¹r, ततोऽत्रवीत् Bn.

^a Cp. below, vi. 38: *viditvā tasya taṁ bhāvam*. ^b 50^{ed} closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvaś: kaś tad veda yad adbhitam?* cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvaś* by *śvastanam*: see Roth, Erläuterungen, p. 6. ^c Yāska, loc. cit., explains *adbhitam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṁcāre*), comes to naught'^a. Agastya (then) said to Indra, 'Why, us?' (*kim naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'^b.

कस्यचित्त्वर्थसंचारे r²r⁵r⁷, कस्यचित्त्वर्थसंचारे b, कस्यचित्त्वर्थसंचारे fk, कस्यचित्त्वर्थसंचारे r, कस्यचित्त्वर्थसंचारे m¹hd (°त्वर्थ° hd), कस्यचिन्नार्थसंचारो n, कस्यचित्त्वर्थसंचारो n (abgm), cp. RV. i. 170. 1, अग्निं संचरेत्सं.

^a 51^{ab} is a paraphrase of RV. i. 170. 1^{ed}: *kasya cit=anyasya, cittam eva=cittam utā ādhītam, arthasaṁcāre=abhi saṁcareṇyam, vinatyati=vi nasyati*. In Nirukta i. 6 *ādhītam* is explained by *ādhyātam=abhīpretam*. ^b *Bhrātaras tava*=RV. i. 170. 2: *bhrātaro marutas tava*.

52. 'Agree with the Maruts^a; slay us not, Śatakratu'^b. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāḥ* : i. 170. 3) Indra reproached Mānya^c (Agastya).

संप्रकल्पस्व fkr²r⁵n (cp. RV. i. 170. 2, कल्पस्व), संस्रकल्पस्व b, संप्रकल्पस्व hdm¹r.—
नः br²r⁵r⁷n, RV., नं f, न k, च hdm¹r.—इति त्वस्मां hm¹r¹fk, इति त्वस्मां b, इत्येतस्मां n.

^a *Marudbhīḥ saṃprakalpasva*; cp. RV. i. 170. 2: *tebbhīḥ kalpasva sādhyā*. ^b *Vadhīr mā naḥ*; cp. RV. *ibid.*: *mā naḥ samarāṇe vadhiḥ*. ^c Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram* : i. 170. 4) pacified the agitated (*kṣubdhā*) Indra. After propitiating him, he made over the oblation to them (the Maruts)^a.

स्वरमित्वस्मां hm¹r¹fk, स्वरमित्वस्मां b, स्वरमतीत्या n.—बुध्म hm¹r, बुध्म b, बुध्म fkr²r⁵r⁷n.—प्रशामयत् hm¹r, प्रसादयत् br²r⁵n, प्रसाधयत् r⁷, प्रसादयत् fk (cp. TB. ii. 7. 11 on RV. i. 165: *tān . . kayāśubhiyenaśāmayatām*, and TMB. xxi. 14. 5: *agastyo . . tenaśāmayat*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवर्णं brn, संवर्णं fk, संवर्णं Am¹.—The end of the *varga* is here marked by १० in hdf, by ११ in b, not at all in m¹k.

^a The second line (53^{cd}) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

च B, च hm¹r.—निपातिन ऐक्ष्वर, निपातिनैक्ष्वर hdm¹b¹fk, निपातिषु ऐक्ष्वर r⁵r⁷.—
महतः सुतान् m¹, महत् सुतान् hd, महत्सु तान् r, महत्ः सुताः br⁵r⁷, महत् सुतिः k, महत् सुतीः f.—Before 54, b¹fk(r²r⁵r⁷?) add the following śloka (wanting in hr¹r⁴r⁶m¹):

पूर्वया सांख्यदिद्रो^a ह्यगस्वं सेह्वाम्यया ।

एवं संवर्णं कृत्वा प्रादातेभ्यः स तच्चविः ॥

^a r, सांख्यदिद्रो f, सांख्यदिद्रो k, सांख्यदिद्रो b. ^b r, अगस्व सेह्व f, अगस्व सेह्व k, अगस्व b. The correct form of the first line was probably पूर्वया सांख्यदिद्रमगस्वः सेह्वाम्यया, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53^{cd}.

55. Pleased at heart the seer praised the Maruts again separately^a in the two (171, 172) hymns, 'To you' (*prati* : i. 171. 1), but Indra with the six following ones (173-178).

तां dr, तां hm¹ bfk. — पुषक्पुषक् bkr²r⁶r⁷, पुनः पुषक् hm¹r. — प्रति fbm¹, प्रिति hdr, प्रीति k. — इहं षड्भिः परेषु सः hdm¹r, नायत्षड्भिः शचीपतिः B (नायन् r²r⁶r⁷).

^a That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsaḥ* : i. 173. 3-6) is praised with them^a. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm¹, ते सहा k. — This śloka appears in bfm¹, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catasro 'ntyā marutvatīyāḥ*, is based on it.

^a Cp. Sarvānukramaṇī: *marutvāns tv indro devatā*.

57. The seer^a began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)^b.

अतो b fkr¹r⁴r⁶, अतो hm¹r. — अषिर् hrbfk, अषिर् m¹. — सोपामुद्रां has been misprinted सोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

^a That is, Agastya. ^b The Nītimañjarī on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvāḥ* : i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity^a of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)^b, sang the last two (stanzas : 5, 6).

सर्वं m¹ fr, सर्वं hbk. — श्रुत्विनं m¹, उक्त्विनं r(r¹r⁴r⁶), न त्विनः hd, न त्वितत् b, न त्विनः r²r³, न त्विन f k, न त्वितत् r⁵r⁷. The evidence of the Sarvānukramaṇī (cp. also Sāyaṇa) leaves no doubt as to श्रुत्विनः having been the original reading; see note^b.

^a Cp. iv. 47: *saṃvādaṃ tapasā veda*, and iv. 50: *vijñāya . . tadbhāvam*. ^b Cp. Sarvānukramaṇī: *saṃvādaṃ śrutvāgntevāsī brahmacārīgntyē . . apatyat*; and Śāyana on RV. i. 179. 5: *saṃbhogasaṃlāpaṃ śrutvā tatprāyaścittāṃ cikīrṣur uttarābhyām āha*.

60. The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son'^a.

प्रशंस hm¹r³r⁵, प्रशंस r, प्रशंस b, अशंसतां fk.—गुरु r, गुरु m¹bfk, गुरु hd.—
*वजिघ्नतु: hm¹r, *मिजिघ्नतु: bf, *मिजिघ्नतु: k.—भावनामा असि bfr, *मी ह्यनावो
ऽसीति Am¹.

^a RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sieg, Sagenstoffe, pp. 120-126.

61. Then with the five hymns (i. 180-184), 'Your (coursers) through the regions' (*yuvo rajāmsi*: i. 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two?' (*katarā*: i. 185),

कतरेति परेण hdr¹r⁴r⁵, कतरेण परेण m¹, कतरेण (only) b, सूक्तेन कतरेण rfk, सूक्तेन कतरेति r⁵.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā naḥ*: i. 186), all the dwellers in the sky (*viśvān divaukasah*)^a; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samiddhaḥ*: i. 188) is an Āprī hymn^b—and (with) 'O Agni, lead' (*agne naya*: i. 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm¹bfk.—समिद्धोऽवाप्रियो bf, समिद्धो ह्याप्रियो kr²r⁵r⁷, समिद्धाप्यो hr, समिद्धाध्यो d, सामिद्धाध्यो m¹ (cp. Sarvānukramaṇī: समिद्ध आप्रियः).—
प्रिमये नयेति च hm¹r, ये च नयापये bfr²r⁵r⁷ (Sarvānukramaṇī: अपि नय . . . आपियम्).

^a That is, the All-gods (*viśvān devān*). ^b According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tuṣṭāva* in 61^o. The reading of A is irregular in its Sandhi (*samiddhāpryaḥ* = *samiddha āpryaḥ*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaṅkataḥ*: i. 191)^a, is of esoteric import (*upanīṣat*)^b. Some consider this to be a praise of Waters, Grass, and the Sun^c.

परम् hm¹r, परा: b, परा fkr²r⁵r⁷.—सुतिं hdrk, सुतिर् b, सुति f.

^a Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatopanīṣat* = *kaṅkata upanīṣat*). ^b On the meaning of *upanīṣat* as used here, cp. Śaṅgurusīya on RV. i. 50.

^c Cp. Sarvānukramanī: *kaṅkataḥ . . upanīṣad . . ap-īṣa-sauryaṃ viśaśakāvān agastyah prābravīt*.

64. Or Agastya, in fear of poison ^a, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure ^b (*naṣṭarūpa*) ^c.

ददर्थं तदगस्त्यो वा hm¹r, ददर्थेतदगस्त्यसु B.—चवृष्टास्यो hm¹B, चवृष्टास्यो r.—
गष्टरूपः B, विश्वरूपः hm¹r.—सूक्तस्यास्यो hm¹B, सूक्तस्यास्यो r.—दृष्टः m¹, दृष्टः h d r²,
दृष्टः bf, द्विष्टः k, तृष्टः r.—The end of the *varga* is here marked by १२ in bfk, not in
hdm¹.

^a Cp. the quotation from the Sarvānukramanī in note ^c on the preceding śloka.

^b No name of any deity appears in this couplet; and as to the only two names of living things, *kuṣumbhaka* and *vr̥ścika*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥ścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ kṣ dr̥śyate* which is used several times in the BD. (iii. 76 &c.). ^c The fact that *varga* 12 contains seven ślokas does not indicate

here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

Maṇḍala ii.

13. Deities of RV. ii. 1–12. Gṛtsamada, Indra, and the Daityas.

65. Gṛtsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samidddho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āpri stanzas. Then with the seven (hymns: 4–10) 'I call' (*huve*: ii. 4) (he praised) Agni.

असौद् hm¹r, सौति r²r¹, सति f, सति k, वेत्ता b.—जातवेदसम् bfkr²r², जातवे-
दासम् hd, जातवेदसम् m¹r.

66. ^a Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm¹ rns, संयोज्य b fkr² r⁵ r⁷.

* The Nītimañjarī on RV. ii. 12. 1 quotes 66-69; Sāyaṇa quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इहमिति hm¹ rn, इह इति b fks.—मत्वा तु hm¹ rks, मत्वा द्वौ bn, मत्वा तौ fr⁵.—चोमौ Bm¹ ns, चैव hdr.

68. The seer becoming aware of the intention (*bhāva*)^a of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ*: ii. 12).

* Cp. above, 59: *viditvā . . tayoṛ bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nībarhayat*).

उत्तिष्ठु hm¹ rfb, कीर्त्तयु r¹ r⁴ r⁶.—भीक्षावाप्तु विवेक्ष ह hdm¹ r, भीती सुपुपतुस्तदा Bn (the latter reading is more in keeping with RV. ii. 15. 9: *svapnenābhyupyā cumuriṃ dhuniṃ ca jaghantha*).—निबर्हयत् hdm¹, न्यवर्हयत् r, न्यवर्हियत् b, त्ववर्हयत् f.—The end of the *varga* is here marked by १३ in hdbf, not in k.

14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

अधिं hm¹ r, इदं br⁵ r⁷, इदं f, इह k.—मां hm¹ bfk, मा rr¹ r⁴ r⁶.—पञ्च hm¹ rbfk, पञ्च r¹ r⁴ r⁶.—प्रियस्त्वं hm¹ b fkr⁵, प्रियस्त्वं rr¹ r⁴ r⁶ (Mitra thinks the correct reading of this passage should be: मांसं खे पञ्चं प्रियस्त्वम्!!).—द्यामतो hm¹ r, द्यामतो bfk, द्यामतो r⁵.

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers^a,

वरं hm¹ r, वरान् bfk.—वर Am¹, वरः b fkr.

* The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes^a and wealth. We, O Indra, turn our thoughts (*dhimahe*)^b to thee;

इह धीमहे hdm¹, इहमीमहे r⁶, इह धीमहि r, इह वामहे kr², इह वामहे f, इह वीमहे b.

^a The expressions *suvirāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāso vidatham ā vadema*, and by ii. 21. 6^{cd}: (*dhehi*) *poṣaṇ rayiṇām, ariṣṭiṇ tanūnām, svādmānaṃ vācaḥ*.

^b The evidence of the MSS. points to the form *dhi-mahe* (which I take to be the 1. plur. pres. middle of *dhi*, to think); *dhimahi* in B is doubtless due to the influence of that form in the *Sāvitrī* (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth^a, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathītaraḥ*)^b.

त्वां च विजानीमो hm¹rb, त्वां परिजानीमो fk.—जयनि जयनि br, जयनि जयनि f, ह्यजनि जयनि hdr¹r²r⁴r⁶m¹ (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, जयनि for जयनि).—स्वद्वतम् hm¹rb, तत्तम् r¹r⁴r⁶, वज्रतम् fk.—मापगास्त्वं m¹, मापगास्त्वद् hdr, मापगाच्च f, मापगाच्च r⁶r⁷, मापच्च b.

^a That is, probably, in every form thou assumest.

^b This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakti ṣvad rathītaraḥ*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śacī hearing that^a,

तदिदं br, तदिवं fk, तदिमं m¹.—वार्यम् f, वायम् b, वार्यम् m¹, वार्यम् r.—अष्टा-
शुचास्त्वया r, अष्टानि चास्त्वया m¹, अष्टानप्रियास्त्वया b, अष्टानप्रियास्त्वया fk.—This śloka is not found in A, but bfm¹r have it.—The end of the śloka is here marked by १४ in bfk, not in m¹.

^a That is, the prayer of Gr̥tsamada stated in 72, 73.

15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāṣātī*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुराषाद् hdm¹, रचां B.—तु Bhdm¹, त्वां r.—अविद्यास्त्व hm¹r⁶b, स विद्यास्त्व k.

76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramḍara*) himself affectionately honoured him,

चिं hm¹r, ती च bfk.—सदनं hm¹r, भवनं br²r⁵r⁷, सुवनं fk.

77. and paid reverence^a to the seer with ceremony prescribed by rule^b. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमुषि चाभ्यपूजयत् r²r³r⁴r⁶d, तमुषिमभ्यपूजयत् hm¹, तमुषिचाभ्यपूजयत् r, तमुषिचाभ्यपूजयेत् b (transposition for °विचाभ्य°?), तमसामपूजयत् f.

^a Cp. below, v. 79, where the same verb (*pūj*) is used of a king receiving a seer.

^b Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)^a delight (*mādayase*) us, therefore, being the son of Śunahotra^b, you shall be (called) Gr̥tsamada by name^c.

त्वमसाम् r, त्वमसाम् b, त्वमसाद् hdm¹, यस्याम् (for the three words यस्यात्त्वम-स्याम्) fk.

^a Cp. Yāska's etymology, Nirukta ix. 5: *gr̥tsa iti medhāvīnāma gr̥ṇāteḥ stutikarmapaḥ*.

^b Cp. Ārṣānukramaṇī ii. 2: *aurasaḥ śunahotrasya*; and Śaḍguruśiṣya on Sarvānukramaṇī, introduction to Maṇḍala ii: *śunahotraputraḥ*. ^c Cp. Śaḍguruśiṣya, ibid.: *paścād indreṇoktagr̥tsamadanāmā*. The reference he makes to the 'R̥ṣyanukramaṇa' can only be intended for a paraphrase of the corresponding passage in the Ārṣānukramaṇī, ii. 2-3^{ab}.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मवसतिम् hdm¹r, ब्रह्मवसतिः bfk.—The end of the *varya* is here marked by १५ in hbfk, not in m¹.

16. Deities of RV. ii. 23-30.

80. Now he praised Bṛhaspati also in those (stanzas) in which (that form of) the name (*liṅga*)^a appears. He praised him also^b with the four (hymns) after this (ii. 23-26)

दृष्टक्षिप्रानिरेव च hm¹r, दृष्टक्षिप्रयविः सह r⁷, दृष्टिंनसुविः सह b, दृष्टिक्षिप्रयवि सह fk (cp. Sarvānukramaṇī on ii. 23: *बाईसत्यासु दृष्टिक्षिप्राः*).—तमयनि° bfr, तमयनि°

k, तमभ्यमि^a hdm¹r¹r³r²r⁷.—मिरित kr⁶, मिरिति r³, मिरिदि hd, मिरित r⁷, मिरित m¹fr, मिरिब b.

^a The Sarvānukramaṇī has the same word *dr̥ṣṭalīṅgā*, which Ṣaḍgurusīṅya explains as follows: *tatra bṛhaspate devanida ityādi-dr̥ṣṭa-bṛhaspati-śabdād bṛhaspatidevatyāḥ*.

^b That is, Brahmanaspati as well as Indra: *tam apī* referring back to *brahmanaspatim* in 79^e because 80^{ab} is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or ^a (he praised) Bṛhaspati incidentally (*prasaṅgāt*) and Brahmanaspati strictly speaking (*eva*) ^b.

सहेभ्रात्रह्यस्यती hrbfk, महेभ्रात्रह्यस्यती dm¹.—मिं प्रसङ्गाद्वा hm¹r, मितप्रसङ्ग-
त्वाद् bfr²r⁶.—पतिमेव च hm¹bfr, पतिमेव वा r⁶.

^a As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Bṛhaspati is *ṛgabhāj* (80) or *nīpātabhāj* (81). ^b The Sarvānukramaṇī gives the deity of ii. 23-26 as Brahmanaspati, adding *bārhaspatyās tu dr̥ṣṭalīṅgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed ^a.

To Mitra, Varuṇa, Dakṣa, Amśa, Tuvijāta ^b, Bhaga, Aryaman,

इयो: hdr³, तयो: m¹r.—82^{ab} is not to be found in bfr²r⁶ (doubtless also r⁷), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83^{ed}.

^a That is, though praised under different names, their activity cannot be distinguished in these hymns. ^b Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuviṣṭaḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148^{ab} (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning ^a 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like ^b.

वायवे bfr²r⁷, वायवी hdm¹r³.—इवावा hdm¹r³, इविवा br⁶r⁷.—समाच^a r³bfr, समाच^a m¹, समाच^a hd.—प्रवाशिनी k, प्रवाशिनी fb, प्रवाशिनी: hdm¹r³.—83^{ed} occurs here in hdm¹r³, but in the B MSS. it is found after 92, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note ^o). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82^{ab}, found in A only, and 81^{cd}, which could be spared from the text with advantage, though it is found in all the MSS.

^a The reading of the B MSS. would mean: 'The (stanza) "Who me" in (this) hymn to Varuṇa.' The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *vāruṇī*.

^b The reading of m¹ looks like *duḥsvap-nāgha*^o, 'the sin (caused) by evil dreams.' Some MSS. of the Sarvānukramaṇī add the words *upāntiyā duḥsvapnanāśinī*, and the R̥gvidhāna, i. 30. 1, describes this stanza as *duḥsvapnāśamanī*.

84. 'Upholders of law' (*dhṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam*: ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi kratum*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm¹r, परं ततः br⁵, परं तमः f, परं यतः r², परं मतः k.

85. But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam*: ii. 30. 8^{ab}) the Middle Vāc (is praised). 'Who us' (*yo naḥ*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*taṁ vaḥ*: ii. 30. 11) is (in) praise of the Maruts.

मध्वमा तु r, मध्वमा नु hdm¹b, माध्वमा नु fkr².—बृहस्पतिसुतिर्यो नस् b, बृहस्पते सुतिर्यो मास् fkr², बृहस्पते सुतिर्यो चस् r⁵, बृहस्पतिं तु यो नसु hdm¹r.—तम् चक् r⁵, त्वरे रिक् fk, तत्सविद् b, उतमा hm¹r: the reading of the B MSS. is supported by the Sarvānukramaṇī: *yo no bārhaspatyā taṁ vo māruti*.—The end of the *varga* is here marked by १६ in hbfk, not in dm¹.

17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

स्वाद् bfr⁵r⁷, स्वात् hm¹r³, तु r.—आदावस्तेति चास् तु b, आदावस् चास् तु चक् f, आद्या चक् चानिमास् तु r⁵r⁷, सूक्तादावस् चास् चक् r³, सूक्तादावस् चास् लृक् hd, सूक्तादावस् त्वक् m¹, सूक्तादावुत्तमस् तु r.—ॐस्त्वाद्यौ m¹, ॐस्त्वाद्यौ hdr², ॐस्त्वाद्यौ f, ॐर्वि त्वाद्यौ r, ॐीत्युवा r¹r⁴r⁶, (आवा) वृवि त्वाद्यौ b.—br¹r⁴r⁶ have

अङ् at the beginning of the line before बावा° (instead of at the end of the preceding line).—वाच चेंद्रो m¹, वाच चेंद्रो b, वाच चेंद्रो d, वाच चेंद्रो r³ (cp. Sarvānukramaṇi: दे ऐन्द्रो त्वाङ्गो वा), तथेचेंद्रो r, चेंद्रियोधवां f, चेंद्रियोधवा b, चेंद्रो ववी r⁴r⁷.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivāli (6, 7), while with the last (8) the six (goddesses) Guṅgū and the rest (are praised):

B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' ^a (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुङ्गायास् b, षट् गुम्वायास् m¹d (षट् d), षट् मङ्गायास् b, षट् चण्डायास् fk, षट् गुम्वायास् r¹r⁴r⁶, षट् चैङ्गयोग्यास् r.—तथान्वया hm¹rbfk, न्वया सुता: r¹r⁴r⁶.—87^{ad} are found in B only, not in Am¹.

^a In TS. iii. 3. 11⁵ the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11³⁻⁴); these are again preceded by four to Dhātṛ (TS. iii. 3. 11²⁻³).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anv it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

न्यति ते श्रुति r²r⁵r⁷, त्विदिति श्रुतम् b, त्विति श्रुति fk.—चतस्रस् r²r⁵r⁷, च ॥ तिस्रस् fk, चे तिस्रस् b.—तथादी fr²r⁵r⁷, तथादा k, सूचावो b.—इधाति नो r²r⁵r⁷, इधाति ना fk, इदा नो (इदातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)^a on his left, the seer himself approaching in fear (*bibhyad etya*)^b,

वामतसु hm¹r¹r⁴r⁶, वामदेवसु b, वामदेवसु fk, वामदेवो r.—मृगं hm¹r³, मृगान् bfr¹r⁴r⁶ (मृगं in RV. ii. 33. 11).—विभ्यदेत् ऋषि: स्वयम् hdm¹, विभ्यतेत् ऋषि: स्वयम् f, विभ्य तेभ्य रिषि स्वयम् b, विभ्यतेभ्य ऋषि: स्वयम् r, (स्वीत्) धनि निप्रक्षितांशुहि (the last two syllables come from the following line) r¹r⁴r⁶.

^a Or 'beasts' according to six MSS.

^b Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhi śrutam*: ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa*: ii. 35) Apāṃ napāt is praised.

तनेवासीत् hd, नूनेवासी b, रुने वासी f, रुद्रमसीत् r²r⁶r⁷.—90^{ab} is omitted in m¹r.—ततः परे hdr, त्वतः परे br⁷, त्वः परे fk.—The end of the *varga* is here marked by १७ in hfk, not in hdm¹.

18. Deities of RV. ii. 36-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam*: ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza: 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

०त्वार्षवे hbk, ०त्वार्षवे f, ०त्वार्षवे r.—सोमापीष्णे b, सोमपीष्ण्यो (सुताः) f, सोमा-पूष्णे hm¹r (सोमापीष्णम् Sarvānukramaṇī).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Praūga deities^a. The stanza 'Forth' (*pra*: 19) praises the two Soma carts: Agni is there incidental (*nīpāta-bhāṇ*). 'Heaven and Earth' (*dyāvā*: 20) (praises) Heaven and Earth; then follow (21) the two Soma carts^b.

०वायवी पञ्चाय A, ०वायवं वज्रमे b, ०वायवं विवात f, (वेङ्क) वायवा चञ्चासु r.—प्राचमास् b, प्रचमास् hdm¹rfk.—अग्निस्त्वच hrfk, अग्निस्त्वच b.

^a On these deities cp. above, ii. 27-35; also Sarvānukramaṇī on RV. i. 3 and ii. 41.

^b According to the Sarvānukramaṇī, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19^c.

93. Now^a Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out^b, uttered a cry (*vavāśa*)^c.

सुतिं hm¹rs, सुतं bfr².—ववाशास्त्राय दक्षिणाम् hm¹rs, ववासे प्रति दक्षिणाम् r²r⁶r⁷, ववाशि प्रति दक्षिणाम् b, ववासे प्रति दक्षि f.

^a This and the following śloka are quoted by Śaṅguruśiṣya (p. 104) on RV. ii. 43.

^b Cp. Nirukta ix. 4: *gṛtsamadam artham abhyutthitam kapiñjalo 'bhivavāśe*, cp. Sarvānu-

kramaṇi on RV. ii. 43; Ṛgvidhāna i. 31. 3, 4; Max Müller, RV.² vol. ii, p. 8.

^a Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note ^b is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapṭhjala* is the first of the khila after RV. ii. 43.

94. He (Grtsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामनि^o hm¹r, एताभ्यामनि^o s, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm¹.

Maṇḍala iii.

19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi^a who, after ruling the earth^b, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons^c, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रशास्त्र hm¹rb, प्रशास्त्रं f.—गां यस् b, गाथंस् r, गाथ fk, गाथस् hd, गाथिस् m¹.—^oअमङ्गु hdr, ^oअमङ्गु b, ^oअमङ्गु r⁵r⁷, ^oअमङ्गु f.—गाधिपुचस् hd, गाधिपुचस् r, गाधिपुचस् fk, गाधिपुचस् b.—यत्परं च hm¹r, यत्परेति चा f, यत्परेति च b, तत्परे च r²r⁵r⁷.

^a That is, Viśvāmitra, seer of Maṇḍala iii. Śaḍguruśiṣya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra.

^b This remark of course refers to Viśvāmitra having originally belonged to the warrior class. ^c Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryaḥ*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns^a, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāḥ*)^b.

वैश्वानरीये च fkr²r⁵r⁷, वैश्वानरीये द्व b, वैश्वानरीयेति r, वैश्वानरायेति hdm¹ (the *pratika* of iii. 3). I have omitted the syllable च because it is redundant after यत्परे च, and because it would give the pāda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm¹ यत्परं च । वैश्वानरायेति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "*vaiśvānarāya*" (is addressed to Agni, instead of *Vaiśvānara*),' and no account is then taken of iii. 3.—आप्यो hd, आभ्यो m¹, आप्रो r, आप्रियो bfr²r⁵r⁷, आप्रिया k.—दे आपेये hm¹r, दे च ये ये b, दे च ये fk, दे अपये ṣ.—स्व hm¹r, स्वस्व bfr²r⁵r⁷ṣ, तस्व k.—बावापृथिव्या उषसो निपाता r³kr²r⁵r⁷, बावापृथिव्या उषसो निपाता fb, बावापृथिव्याउषसो निपाता m¹, बावापृथिव्यौ तु निपातमावाच् r, Ṣadguruśiṣya (cp. v. r.).—पितरस्व hm¹rṣ, पितरोऽच r³b fk r²r⁵r⁷.

^a On the Sandhi ॐ उषसो see introduction to *Sarvānukramanī*, p. x, and foot-note ²; Aufrecht, *Aitareya Brāhmaṇa*, p. 427, last §. ^b *Nipāta* is here used = *nīpātin*. The last three pādas of 96 are quoted by Ṣadguruśiṣya, p. 105.

97. In (hymns) addressed to Agni, *Vaiśvānara*, *Varuṇa*, *Jāta-vedas* are seen to be praised^a. Wherever (here) one (of them) may be praised or there is no (actual) praise^b, one should know that they are intended to be incidental or to serve as a comparison.

सू येतिवा hm¹r, सूयेतिको B.—यचासुतिर्वा hm¹r, तचान्यसुतिर्वा B.—निपात्वर्वाक्षो hdm¹, निपात्वर्वाक्षो r¹r³r⁴r⁶, निपात्वाक्षो b, निपात्वास्वामु fk, निपात्वांसांक्षो r.—ॐमार्वाक्ष hdm¹, ॐमार्वाक्ष r, ॐमार्वाक्ष fk.

^a The first pāda has only ten syllables. ^b That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers^a, the *Gr̥tsamadas*, the *Vasiṣṭhas*, the *Bharadvājas*, the *Kuśikas*, and the *Gotamas*, the All (gods), the *Aśvins*, the *Āṅgirasas*, the *Atris*, *Aditi*, the *Bhojas*^b, the *Kaṇvas*, the *Bhrgus*, the Two Worlds (*rodasī*), the Regions (*diśah*)^c,

कुशिका bfk, कुशिको hdm¹r.—गौतमाश्च hd, गौतमाश्च m¹b fkr.—भोजो hm¹rb, माञ्वा fk.—कन्वा m¹, कन्वो hdr, कन्वा b, कन्वा kr²r⁵r⁷, कन्वा f.

^a Mentioned as a class or group, like all the following names except the *Aśvins*, *Rodasī*, and *Aditi*. ^b That is, liberal patrons, here spoken of as a class (as in RV. x. 107). ^c Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end^a, or middle of a hymn, in (hymns) addressed to *Savitr*, *Soma*, the *Aśvins*, or the *Maruts*, to *Indra* or *Agni*, to *Rudra*, *Sūrya*, or *Uṣas*, do not interfere (*vyāghnanti*) with the deities who own the hymn (*sūktabhāṇī*)^b.

ॐम्यो hdr, ॐम्यो B.—मारुतेषु ऐङ्गा r, मारुते षेङ्गा hdm¹, मारुतेषु ऐङ्गा b, मारुतेषु ऐङ्गा fk.—सौर्येषु र, सौर्येषु hd, सौर्येषु m¹, सौर्येषु र²r⁵r⁷,

सीन्धोवसेषु b, सीन्धोवसेषु f. — सुतासु hm¹r, सुतासाः r⁵r⁷, no तु or ताः in bfk. — देवताः सूक्तमाचः r, देवताः सूक्तमाचाः hm¹r³, देवता सूक्तमाचिनी bfk, देवतां सूक्तमाचिनीम् r⁷, सूक्तमाचिनाम् r⁵. — The end of the *varga* is here marked by १९ in bfk d.

^a Cp. above, iii. 52; also i. 22 and below, v. 171. ^b That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū ṣu na ūtaye*: i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā*^a: iii. 8. 1-5).

एते br, ये ते hm¹fk. — कारवाव् r, करवाव् hd, कखव् m¹, काखाव् bfk. — योषाव् hd, योषाव् m¹ bfk, यीषी इ r.

^a The correct pratika is *tvām*, but *tvā* (*tvēti*) has been substituted for the sake of the metre.

101. The rest^a (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)^b. The sixth (hymn: iii. 12)^c is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(धूम्रभ्यो) hd, शेषेभ्यो वज्रभ्यो m¹r³, शेषो वज्रभ्यो b. — ब्रह्मणी योक्ता hdm¹, ब्रह्मणा योक्ता bfk r⁵, ब्रह्मणाः योक्त्रि^o r⁵r⁷, ब्रह्मणी योक्ता r. — वह्मि-
ह्नापमुच्यते hdr, (योक्त्रि) द्राप्ती ऐह्नापमुच्यते r⁵r⁷, ऐह्नापिह्नापसु b, ऐह्नापीह्नापसु ---fk.

^a That is, all but the eighth and the eleventh stanzas, which are excepted; according to the Sarvānukramaṇī the eighth is optionally excepted: *añjanti yūpastutiḥ: ṣaṣṭhyādyābhīr bahavo, 'ntyā vras̥ciny, aṣṭamī vaiśvadevī vā*. ^b The text of the Sarvānukramaṇī (also Sāyana) has *vras̥cīnī*, but Śaḍguruśiṣya (*adhikaraṇe lyuṣ*) must have read *vras̥cānī*.

^c That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uṣasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

अपिमुषसं वैशदेवी hdm¹r¹r³r⁴r⁶bfr², वैशदेवपिमुषसं r: the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramaṇī: *agnīm uṣasam ādyāntye vaiśvadevyau*).—दधिकामिति Am¹, दधिका-
च्छेति fkr, दधिकान्निति b.—इक्ष्वाक्षे r⁵r⁷, इक्ष्वाक्षे b, इक्ष्वाक्ष f, इक्षेति hm¹r.—परो
hdbfk, परा r.

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts^a. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor^b. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मावताम् Bhm¹, मावताम् r.—अस्त्रिज क्षीति hd, अस्त्रिजः क्षीति r, अस्त्रिजक्ष्व
br²r⁵r⁷, अस्त्रिजक्ष्व f. k.—मन्वत hdm¹fk, मन्वतः br.

^a Cp. Sarvānukramaṇī: *tr̥cau vaiśvānariya-mārutas*: the last word is explained by Śaṅgurusīya with *dvīṣiyasya* (*tr̥caṣya*) *māruto* 'gn̥ḥ. See Geldner, *Vedische Studien*, iii, p. 160. ^b Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purīṣyāsaḥ*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

विषाक्षेव hdb, धूपाक्षेव fkr².—तच तु hm¹r, तच ह bfr²r⁵.—The end of the *varga* is here marked by २० in bdm¹f, not in k.

21. Deities of RV. iii. 30-33. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three^a (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue^b.

इक्ष्वाक्षीति hm¹r, इक्ष्वाक्षे b, इक्ष्वाक्षे f.—विश्वामित्रः r³bfr²r⁷n, मित्र
hd, मित्रं r.—समुद्दिरे hrbfk, समुद्दिरे r²r³r⁷, स संवदन् m¹, स संवदन् r¹r⁴r⁶.

^a That is, RV. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. ^b 105^{ad} and 106^{ab} are quoted in the Nītimajjari on RV. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निव्याचं h m¹ r n (m), संनिव्याचं f k, संनिव्याचं b, स इव्याचं n.—सुदासा सह यनुविः b, सुदासा सह यनुविः f, सुदास सा ह यनुविः h d m¹, सुदासः सोऽहरव्रजन् r n.—शमित्वेते h d m¹, शमित्वेते r, शमित्वेते f, अभित्वेते b, चित्वेते k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural^a, and singular : in the hemistich 'Unto' (*acha* : iii. 33. 3^{ab}) or in the (successive) pādas (*pacchah*) 'Down to thee' (*ni te* : 10^c, 10^d, 11^d), in the singular (*ekavat*) in (reference to) the rivers^b;

पच्छो वा h d r, पच्छे वा m¹, पच्छ वं b, पच्छ वं f, पच्छ वं k.—अवति ते h d m¹, अवति ते b f k, अवति ते r.

^a Cp. Nirukta ii. 24.

^b Which speak in the plural in iii. 33. 10^a.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3^{ad}), the speech (being that) of Viśvāmitra^a according to the sacred text (*śruteḥ*)^b. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvāt*) with these (following) stanzas,

एवचः श्रुतेः h d m¹ r, एवचश्रुचे b, वचश्चचे f k.—एतामिर्हृदिमिर्वा h d, एतामिर्हृदिमि वा f, एतामिर्हृदिमिर्वा r, एतामिर्हृदिमिर्वा b, एतामि वा k.

^a According to the *Ārṣānukramaṇī* iii. 7 (followed by the *Sarvānukramaṇī*) stanzas 4, 6, 8, 10 are spoken by the rivers (*madīvacaḥ*), the remaining nine by the seer (*viśvāmitravacāṃsi*). The *Sarvānukramaṇī* has in this passage clearly borrowed from the *Ārṣānukramaṇī*. ^b The same expression (*śruteḥ*) is used in the *Sarvānukramaṇī* in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the *Ārṣānukramaṇī* (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. *Ṣaḍgurusīṣya*, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth^a

वज्राष्टम्या h f, वज्राष्टम्या d m¹, वज्राष्टम्या b, वज्राष्टम्या k, वज्राष्टम्योन् r.—चतुर्थी च दशम्या h d m¹ f, चतुर्थी च दशम्या r b k.—The end of the *varga* is here marked by २० in m¹, by २९ in h d f, not at all in b k.

^a Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The *Sarvānukramaṇī* says: *ṣaṣṭhisaptamyos tv īndrastutiḥ*.

22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)^a there is (a stanza)^b addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her^c, that is told in the (hymn) 'Teaching' (*śāsat*: iii. 31)^d. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden^e.

शेयो ली° hdr, शेये ली° b, श्याये° fk.—नाम fkr²r⁵r⁷, तामु b, नारी hdm¹r.—111. तस्मां hm¹r, तस्मा bfk.—रेतो वा hdm¹r, रेतोधा bfr⁵r⁷, रेतोधा k.—तच्छासदिति hm¹r, तस्सदिति b, तस्सासदिति f.—प्रतिबिध्यते hm¹r, प्रतिबिध्यति fk, प्रतिबिध्यति b.

^a That is, of the series of twenty-three (above, 105), viz. iii. 53. ^b That is, iii. 53. 1. ^c *Śikṣatī reto* is meant for the equivalent of *śekam rñjan* in RV. iii. 31. 1^e.

^d RV. iii. 31. 1 is commented on by Yāska, Nirukta iii. 4; cp. Sāyaṇa on RV. iii. 31. 1, 2; see Geldner, Vedische Studien, iii, pp. 34, 35. ^e RV. iii. 31. 2 is commented on by Yāska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)^a.

At a great sacrifice of Sudās, by Śakti^b Gāthi's^c son (Viśvāmitra)^d

तस्मासाह B, तस्मासेव A.—सुतम् m¹, सुतम् the rest.—शक्तिना hm¹r¹r³r⁴r⁶, दक्षिणा r, दक्षिणां bfk.—नाधि° hdm¹, नाधि° bfk.

^a That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyeṣṭhavat* to be = *jyeṣṭham* (*bhrātaram*) *iva*. ^b Son of Vasiṣṭha. ^c The form Gāthi (not Gādhi) is supported by the AB. and Sarvānukramanī, introduction to Maṇḍala iii. ^d 112^e—

116^{ab} are quoted by Śaṅguruśiṣya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. Indische Studien, i. 119 f.; Muir, Sanskrit Texts, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis^a gave Speech called Sasarparī, daughter of Brahmā or of the Sun^b, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'^c loss of intelligence (*α-matim*)^d.

जिगृहीतम् hm¹r, गृहीताय bfk, गृहीता r²r⁵r⁷.—वसासेतः hm¹r, वसासेतः b, वसासेतः fk, वससासेतः r²r⁵r⁷.—वसीद् hm¹r, वासीद् bfk.—तसी bfr, तसी k, तस्मा

h^{dr}1^r4.—ब्राह्मीं तु hm¹r^s, ब्राह्मीं च bfk.—113^{ed} and 114 are quoted by Sāyana on RV. iii. 53. 15 (112^{ed} and 113^{ab} being paraphrased by him as well as Śaṅguruśiṣya).—114. सूर्यचयादिहावृत्त्व Am¹, चयादिहावृत्त्व b, चयादिहावृत्त्व fk, चयादिहावृत्त्व r, सूर्य-वेरमन आहवृत्त्व s.—इदुले hm¹r, तां इदुर् r²r⁶r⁷, इदुर्वे s, इदुर् fk, इदु b.—अमतिं तामपावृत्त्व hm¹r, अमतिं तामपावृत्त्व s, अमतिं तामपावृत्त्व b, अमतिं तामपावृत्त्व f.—The end of the *varga* is here marked by २२ in hdbfk, not in m¹.

^a Op. RV. iii. 53. 15, 16.

^b Sasarpārī is called *sūryasya duktā* in RV. iii. 53. 15.

^c That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Sakti.

^d The word occurs in RV. iii. 53. 15 (*sasarpārī amatīm bādhamānā*).

23. Viśvāmitra and Vāc Sasarpārī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa*: iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्मां m¹r¹r⁴, उपेति चास्मा b, उपेति चास्मां hd, उपेति चास्मा f, उपेति चास्मां r, उपेति चास्मां r⁶, उपेति चास्मां (the fuller *pratika*) s.—बुबोधयत् hm¹r, न्वबोधयत् s, न्वचेतयत् b, त्वचेत fk: the latter two readings probably stand for न्वचेतयत्, as RV. iii. 53. 11 contains the form चेतयध्वम्. I have corrected बुबोधयत् to बुबोधयत्, as the syllable बु could only be accounted for by बु (not न्व), and unaugmented forms are not uncommon in the BD. (e.g. above, 113, *avasīdat*).—इष्टास्मा hm¹r^s, प्रतिष्टास्मा b, प्रतिष्टास्मा fk.—तानुषीन्मन्त्रपूजयत् hm¹r^sbfk, तानुषीन्मन्त्रपूजयत् r⁶r⁷, अमदधीनपूजयत् s.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārīh*: iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthīrau*: iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116^{ab} comes before 115^{ed} in bfk.—मनुहस्य bfk^r6, मनुहं च hm¹r (RV. iii. 53. 18 has अनकुत्सु): though all the MSS. have कु, consistency requires कृ in the text.—गृहान्मन्त्रं hm¹r, गृहान्मन्त्रं b, गृहान्मन्त्रं f.—After 116^{ed} bfk^m1^r (not h^{dr}1^r3^r4) add the line:

अनसोऽङ्गानि चोत्पाप्मानङ्गाहो गृहान्मन्त्रं ।

117. And then going home he deposited (them^a there) in person (*svasārīreṇa*).

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasiṣṭhas^b.

ततश्च b f k r, तन्वश्च h d m¹.—स्वशरीरेण b f k, स्वशरीरं च r, स्वां शरीरं च h d m¹.—आह्वयरीददे m¹, आह्वयरीददे h d (= गह्वयरीददे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f.—The following line is added in B after 117^{ab}:

रथं च स्वशरीरेण¹ गृहान्गह्वयरीददे²।

¹ f k m¹ r, शरीरं च b. ² b r, आहं f m¹, अहं k. ³ b m¹ f k, पराददे r. This line and that which appears in B after 116^{ed} seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m¹, 116^{ed} and 117^{ab} appear as follows (117^{ab} thus having three forms in this MS.):

स्विरावित्पनसोऽमान्यनहुहं च न गृहान्गह्वयरीददे।

तन्वश्च स्वां शरीरं च गृहान्गह्वयरीददे

अनसोऽमानि चोत्पाप्यानङ्गाहौ गृहान्गह्वयरीददे।

ततश्च स्वशरीरेण गृहान्स स्वयमाप ह

रथं च स्वशरीरेण गृहान्गह्वयरीददे ९८।

—द्वेविश्वः स्मृताः h m¹ r¹ r³ r⁴ r² (?), द्वेविशीर्विदुः r, द्वेविशी विदुः f b, द्वेविशी विधिः k.

^a That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: *ā grhebhyaḥ . . ā vimocanāt*, 'until we reach home and unyoke.' ^b On 117^{ed}-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Sāyana on RV. iii. 53. 21; Śaṅkara's Bṛhadāraṇyaka (p. 108), who quotes Rgvidhāna ii. 4. 2; Max Müller, RV.² vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhiśāpa*). They are pronounced to be hostile to enemies^a and magical (*abhicārika*) incantations.

ताः प्रोक्ता b f k, तु प्रोक्ता r¹ r³ r⁴ r², याः प्रोक्ता h m¹ r (cp. Sarvānukramanī: अग्नि-शापास्ताः).—The reading of 118^{ed} in the text is that of B; instead of it A has: द्वेविश्वः स्मृता विद्यादमिचारेषु श्रव्यते.—द्विद्वेषासु f, द्वेद्वेषासु b, विद्वेषः h d m¹, विद्वेषः r¹ r³ r⁴ r².—विद्या विद्यामिचारिणाः b, विद्या विद्यामिचारिः f.—The end of the *varga* is here marked by २३ in h d b f k.

^a Cp. Rgvidhāna i. 19. 4; i. 20. 1.

24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)^a: great guilt arises from repeating or listening (to them)^b;

ता न hm¹r, तु न b, सु न fk.—महा^a hdm¹fk, महान् br.—दोषश्च जायते hd, दोषः प्रजायते bfr.—119^{cd} is omitted in r¹r⁴.

^a That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' ^b That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them ^a.

कीर्तितेन hbrg, कीर्तितेन m¹, कीर्तयेन fk.—श्रुतेन bfrg, श्रुतेन hdm¹, corrected on margin to श्रुतेन in h.

^a This śloka is quoted by Śaṅguruṣiṅya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka; cp. Max Müller, RV.² vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121^{cd} is found in B and m¹ only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (^a *devānām asuratvaṃ tad ekam mahat*)^b.

The Aśvins, Mitra, the Ṛbhus are (the respective deities of) 'The milch-cow' (*dhenuḥ*: iii. 58), 'Mitra' (*mitraḥ*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

^a That is, the refrain of iii. 55 slightly altered (*mahat devānām asuratvaṃ ekam*).

^b 122^{ab} is found in B and m¹ only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123^{ab} (A) and 124^{ab}, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)^a, should be recognized as addressed to the All-gods^b.

But the last triplet here in the hymn to the Ṛbhus (iii. 60. 5-7) is addressed to Indra and the Ṛbhus.

स्वर्गमवे in all MSS. and r.—सूक्त उत्तमः hd, सूक्त उत्तम b, सूक्त उत्तमे fk, सूक्तः स उत्तमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m¹b¹fk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m¹ as ५ (= ६०५).

* The All-gods are mentioned in it: *sa devān viśvān bibharti*. There is no reference to this statement in the Sarvānukramaṇī. ^b 123^{ab} is found in hdm¹r only, being omitted in bkr²r⁵.

25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uṣo vājena*: iii. 61) the fifth ^a

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra-Varuṇa, and the following one (4-6) to Brhaspati;

124^{ab} is found in b¹fk m¹r, but is omitted in h d r¹r⁴r² (?).—पूर्वे वृचि br, पूर्ववृचि f.—पञ्चमात् r, पचमात् m¹, पञ्चमात् b¹fk.—शीवसाद् b, शीवसाद् m¹, शीवसाद् hd, उवासा fk, उवसाद् r (Sarvānukramaṇī on RV. iii. 61: उवसम्).—उत्तरास्त्वन्वे षट् पृथग्देवता-स्तृषाः Am¹r² (ःताः स्तृषाः m¹), उत्तर षष्ठ्यग्देवता चाः b, उत्तर षष्ठिं यं ---ग्देवता --- च fk, उत्तरे षष्ठिः स्तृषा षष्ठ्यग्देवता तृषिः r.—तथा परः hdm¹r², ततः परः r, तदुत्तरः r⁵, (बाईस्यत्) उत्तरः b¹fk.

* This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuṇa. And with that (final triplet) Jamadagni^a praised the two gods who delight in law (*ṛtāvṛdhau*)^b.

मैत्रावरुण उत्तमः hm¹r, षष्ठ्यामन्वस्तु यस्तृषः b¹kr⁵r¹.—ऽमिष A, ऽमिषु B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

* According to the Ārṣānukramaṇī, followed by the Sarvānukramaṇī, Jamadagni is the alternative seer of this triplet. ^b This epithet of Mitra-Varuṇa occurs in RV. iii. 62. 18 as *ṛtāvṛdhā*.

Maṇḍala iv.

26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead^a,

पपाचाम्नाणि यच्छुनः Am¹, च आन्वाद्यपचच्छुनः Bn.—यस्य वै hm¹r, यस्य च r²r⁵r⁷n, यस्य च b, यस्य च fk.—°वा चाहरद् n, °व चाहरद् r, °व चाहरन् m¹, °व हरद् fk, °व चाहरद् r²r⁵r⁷, °वाहरद् hb.

^a Cp. RV. iv. 18. 13: *śuna āntrāpi pece . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nītimañjarī on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32)^a.

सूतिरेति तु hr³r⁴m¹b, सूतिरेति च r⁵r⁷, सप्तोरिति च b, तप्तोरिति च fk, सूतिरेतैश्च r.

^a The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three^a (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. i. 2-4) Agni is incidental (*nipātabhāj*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa^b.

°सोत्वाङ्ग् bfk, °सोति चाङ्ग् r, °सोतीत्वाङ्ग् hd, °सोति त्वाङ्ग् m¹.—अन्ये निपातिनम् m¹br, अन्ये निपातिनम् hd, अन्ये निपातनं f, अन्ये निपातने k.

^a This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇī has *apādyāś catasraḥ*. ^b Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadaivata*)^a. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्नभिरिव तु hm¹r, प्रत्नभिरित्नुते b, प्रत्नभिरित्नुमे r⁵, प्रत्नभिरित्नुते fk.—After 129^{ab} bfk have the following corrupt śloka:

उत्तमासुषं देवी मध्यमं पुनश्चत्तमम् ।

पुषक् च सह च क्षीति कर्मणौ तत्प्रवर्हितम् ॥

—सोमकमेव तु hm¹r, सोमकमुपतिम् br⁵r⁷, *पतिः fk.—The end of the *varga* is here marked by २६ in hbfkm¹.

* Cp. *Sarvānukramāṇi: līṅgoktadaivatam to eke.*

27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*añjasā*)' ^a,

चायुषोऽर्थाय Bhm¹, चायुर्ऋथाय r.—अज्ञसा न जनिष्ये हं hm¹b, अजंसा न जनिष्ये हं f, अज्ञसा नु जनिष्येऽहं r, जनिष्याम r¹r⁴r⁶, जनिष्याय r³.—ब्रुवाणं hrfk, ब्रुवाण b, ब्रुवाणा m¹.—जर्ममेव Am¹r²n, जर्म एव kr, जर्ममेव b, जर्मवेतं f.—तु Ar², तम् bkn.

* Cp. RV. iv. 18. 2: *nāham ato nir ayā durgahattat*. On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The *Nītimāñjarī* on RV. iv. 18. 13 quotes 130^{ad} and 131^{ab}.

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśāt*) ^a. But he (Indra), as soon as born, challenged the seer to fight.

अन्वयाद् r⁵r⁷, अन्वयाद् bfk, अन्वगात् r, अन्वगात् hdm¹, अन्वगाद् n.—जातमाचो hm¹b, जातमाचम् r¹r²r³r⁴r⁶, जामचो fk.—*ब्रुहाव तु hm¹, *ब्रुहाव तम् bfk.

* That is, in RV. iv. 18. 1: *mā mātaram amuyā pattave kaḥ*. Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note ⁴, would read *anvagāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer) ^a, for ten days and nights, vanquished him with might.

योधयन् hm¹r, योधयेत् r¹r⁴r⁶r²(?), याधयन् fk, याधयन् b.—राषीश्च r, राषांश्च f, राषिश्च m¹, रात्र्यां च bk, रात्र्यश्च A.

* That is, after violence had thus been done to him by Indra = *indreṇa balātkṛtaḥ*.

133. Gautama, selling ^a him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)^b praised (him with the stanza), 'None, O Indra' (*nakir indra* : iv. 30. 1);

खद्यं तेना^a hm¹r³, खद्यमेवा^a kr⁵r⁷, खद्यमेव (दमि^a) f, खद्यमेव^a b, खद्यमेवा^a r.

^a Cp. Śāyana on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. ^b I take *tena* to refer to *vikripan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the pratika of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following pratika instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi* : iv. 30. 7) he halfway (*ardhe*)^a dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्वुमर्धे^a Am¹, मन्वुमर्धे b fkr², मन्वु मर्धे r.—धैर्यकार्याणि hm¹r, धैर्यकार्याणि f b k, धैर्यायाज्याणि r¹, धैर्यायद्वाणि r⁴r⁵.—तान्बुधिः hm¹r, तान्बुधिः b fkr⁵, चारिषु r¹r⁴r⁵.—The end of the *varga* is here marked by २७ in hm¹b, not in k.

^a The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aḥam* : iv. 26) is self-praise in a triplet : for there is praise (in it) as if of him (Indra)^a.

संखावस् hdm¹r³, संखावस् b fkr²r⁵.—सुतिरिवास् हि r⁵r⁷, सुतिर्चतस् हि h d r, सुतिचिवास् हि b, सुतिचिवास् हि fkr².

^a That is, the seer praises himself as if he were Indra; cp. Sarvānukramapī : *indram vātmanam ṛṣis tuṣṭāvendro vātmanam*. Cp. Geldner, Vedische Studien, iii, p. 160, note ³, and Sieg, Sagenstoffe, pp. 87 and 95, note ³.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhyaḥ* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā* : iv. 28) Indra is praised together with Soma.

स्वेति br, स्वेन m¹, स्वेव hr¹r⁴, स्वे f k.—सोमिनेद्ऋः सुतः सह bkr, सोमिनेद्ऋः सुतः सह f, सोमिनेद्ऋः च सुतः सह h d r², सोमिनेद्ऋः च सह सुती m¹, सोमिनेद्ऋः संसुतः सह r¹r⁴.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divas cid* : iv. 30. 6-11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam* : iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised :

सोमप्रधानाम् br, प्रधानम् Am¹ fkr².—क्रौडुकिर् hd, क्रौडुकिर् fkm¹ r, क्रौडुक्: r¹ r⁴ r⁶, क्रौडुक्: b.—चेतेन Am¹, चातेन fbr, चात्तेन k.—तृचेनेऽङ्ग संसुताम् hm¹ b fkr, ते तृचेने-
ङ्गसंसुता r¹ r⁴ r⁶.

138. मेने आचार्यः b f k, मेने आ⁰ r² r⁵ r⁷, मेने त्वाचार्यः hm¹ r.—वाममृचि सुताद्याच
hd, वाममितृक्सुताद्याच r, वाममितृचि संसुता B.—मनः hd, मनः b, नमः k, नमः नमः f.

B 139. Pūṣan is (here) called 'Karūlatin'^a : according to a Vedic text (*śruti*)^b he is 'toothless.' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* : iv. 31. 15) praises the Sun^c.

सोतीस्वाहा⁰ r, सोतीस्वाहा⁰ b, सोतीस्वाहा⁰ f, सोतीस्वाहा⁰ k.—This śloka (139) is not found in A.—m¹ omits 138^{od} as well as 139, probably owing to 138^{ab} and 139^{od} ending similarly (शाकट)ायनः and (सस)ायनः.—The end of the *varga* is here marked by २८ in bf, after शाकटायनः (138^{ab}) in m¹, after 138^{od} in hd, not at all in k.

^a The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97. ^b That is, SB. i. 7. 4⁷, quoted by Yāska, Nirukta vi. 31. ^c There is no reference to this statement in the Sarvānukramaṇi.

29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)^a.

हरयो ह्यश्वा hm¹ r b, हरया ह्यश्वा f, हरयाश्वा k.—अधिराश्व r¹ r⁴ r⁶ b fkr² r⁵,
अश्वु h d r, अश्व m¹ (cp. दारस्व in v. r. on i. 107).—हरितश्चैव hm¹ r, हरितः प्रोक्ता B.

^a This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass^a is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vājīn*) of Pūṣan, but Dappled mares (*pr̥ṣatī*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns.

रासमो fkr² r⁵ r⁷ m¹, रासमो h d r³, रासमा br (the Naighaṇṭuka has रासमावन्विनोः, but the ओतो before ऽश्विभ्याम् in all the MSS. seems decisive in favour of रासमो).—
सहितो h d m¹ r³, महितो f k, मोहितो r² r⁵ r⁷, रोहितो br (this is an evident substitution in order to get a plural agreeing with रासमाः).—पूषाश्च hm¹ r, पूषाश्च B.—पूषाश्चो br⁵ r⁷,

वृषयोत्था° f, वृषयोत्था° k, वृषतो hm¹r. —तथोवसाम् B, तथोवसः hdm¹r (चक्षो नाव उवसाम् Naighanṭuka).

^a Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāḥ*); the Multiform (*viśvarūpā*)^a is (the steed) of Brhaspati. Now these too are praised with (their) deities, otherwise^b but seldom.

आवा hm¹rf, आमा r¹r⁴r⁶, आवा bk. —देवतामिसु hm¹r, देवतामिष B. —सूयतोऽप्यस्यो hm¹r³, सूयतोऽप्यति r¹r⁴r⁶, सूयति स्वस्यो br (°यतो r), सूयतस्वस्यो f.

^a Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Brhaspati).

^b That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it^a.

तमेव तु br, तमेव त hd, तमेव (no तु) fk. —विद्यात्तस्मा° hm¹r, विद्यात्तस्मा° b, विद्यात्तस्मा° fk.

^a That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn^a, is here called a praise of the two Bays (of Indra)^b. And the four (words) after it^c, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragṛhyāni*)^d.

हयो° b, हयोः r, हयो fk, अर्धश् hm¹r³, अर्धस r¹r⁴r⁶. —इहोप्यति bfr, उप्यति hm¹. —चत्वार्यतश्च वि° hr, चत्वारि परमा bfr²r⁵r⁷. —°ज्ञेयान्वाप्र° hrk, °ज्ञेयान्वाप्र° b, °ज्ञेयान्वाप्र° r²r⁵r⁷. —विद्रधे hdm¹, विद्रधेः r, विद्रधेः b, विद्रधः f, विद्रधः k. —The last pāda is repeated in fk as follows: °वप्रगृह्यानि विद्रधः (विद्रधः k) ॥ न्वा प्रतिगृह्यानि विः ॥ —The end of the *varga* is here marked by २९ in hm¹bf, and by ३९ in k.

^a That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. ^b Cp. Nirukta iv. 15:

atvayoh samstavaḥ, and Sarvānukramaṇī: *antyābhyām indrāśtau stutau*. The list of the steeds of the gods given in 140–142 is by way of introduction to the statement about iv. 32. 23, 24. ^c *Ataḥ*, that is, after the word *kanīnakā* in the text of iv. 32. 23. ^d That

is, the four words *vidradhe nava drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pada text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanānti sapṭamyā ekavacanānti śākapūṇiḥ*. Cp. Vedische Studien, iii, p. 88, note ²; Oldenberg, Prolegomena, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, R̥gvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group of five hymns addressed to the R̥bhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिकाणां hdb, दधिकाणां r²r⁵, दाधिकाणां m¹r, दाधिकाणां f, दाधिकाणां k, दधिकाणां r².—सुखे तु या hm¹r²r, (°याम्) उतो हि वाम् (pratika of iv. 38. 1) br⁵, सुतो हि वाम् fkr². The reading सुखे तु या (cp. सुखा iii. 37) seems to be favoured by the Sarvānukramaṇī: दाधिकं हि यावापुषिषाया.

2. Then with indirect (*parokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*haṃsaḥ śuciṣat*: iv. 50. 5).

अमुतो dr, अमुता m¹, अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोक्षेर् and the following वाग्निर्).—नाममिष hd, नाममिषु br, नाममि m¹, नाममुनि fk.—°यचि A, °यचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*haṃsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity^a. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

सुति hm¹r, इक्ष्वास् bfk, इक्ष्वात् r⁵ (this represents the pratika of iv. 41. 1, इक्ष्वा).—°श्चिनानि च: r¹r³r⁴r⁶br², °श्चिनानि च hdm¹, °श्चिनामिष: (l) r.—3^d is omitted in fk.—3^{ab}, though found in Bm¹ only, is probably original, as it is supported by the statement of the Sarvānukramaṇī: अन्वा सौरी. Without it the *varga* would have an odd line; with it the *varga* has six ślokaḥ, like the first *varga* of the first and of the second *adhyāya*.

^a In AB. iv. 20. 5 this stanza is connected with the sun (*haṃsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहीलिषु hdm¹r, विहीयायाः b, विहीमांता r⁵r⁷.—fk omit 4^{ab}.—इक्ष्म Ab, इक्ष्म fk, ऐक्ष्म r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it^a, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas^b are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्योत्तमो b, तस्यमेखंतमो m¹, तस्यमोतिमो hdr³ (*मो r³), खमोक्तमो fk, तु स्योत्तमो r.

^a That is, Indra and Bṛhaspati.

^b That is, 49. 1-6 and 50. 10, 11.

6. That^a hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'^b (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

यूतं तु बाईस्यन् hm¹b, युरातं मू बाइस्यन् f, युरातं मू बाइस्यन् k, बाईस्यन् तु तत्सुतम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of B the words have been transposed to normalize the metre (cp. above, iv. 102).—परे m¹b f k r, परं h, परें d.—पुरोधातुः br, पुरोधातु fk, पुरोधातु hd, पुरोधातुः m¹.—कर्मशंसा m¹r, कर्मशंसा f, कर्मशंसा h.—The end of the *varga* is here marked by ९ in h b f k, not in m¹.

^a That is, RV. iv. 50.

^b Cp. AB. viii. 24-26, especially 26. 2; also Sāyaṇa, introduction to RV. iv. 50. 7.

2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m¹, तत्परं च r, तस्यत्परं च b, चमुत्तरं च fk.—तिस्रः त्रिचपत्वाः br, तिस्रः त्रिचपत्वा fk, त्रिचपत्वाचमुत्तरं hdm¹r³ (त्रि r³): the reading of the Sarvānukramanī तिस्रः त्रिचपत्वाः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तुचसु. — मुनदेवी hm¹r, मुनदेव br²r⁵r⁷, मुनं देव fk. — त्वगुत्तरा m¹, त्वगुत्तरा fr²r⁵r⁷, त्रिगुत्तरा k, पुगुत्तरा: b, लुगुत्तरा r, त्वगुत्तरा hd.

8. Śuna here is Vāyu, Sira is Sūrya : (for) they say that Śuna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāsira to be Indra^a, (and) Śākapūni thinks those two (Śuna and Sira) to be Sūrya and Indra^b.

यास्तु रश्मं तु hm¹r, रश्मं यास्तु bfg. — सूर्येन्द्रो तो hr, सूर्येन्द्रो तु s, रश्मासूर्यो b, रश्मासूर्यो f, रश्मासूर्यो k.

^a His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8^a: śunāsiraḥ: śuno vāyuh (śu ety antarikṣe), sira ādityaḥ saraṣāt. Yāska does not quote Śākapūni's view. ^b This śloka is quoted by Ṣaḍguruśiṣya on RV. iv. 57.

9. Now these two, Śuna and Sira, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā. The verse (pāda) 'Prosperously our shares' (śunam naḥ phālāḥ: iv. 57. 8^a) praises agriculture; 'Prosperously the ploughers' (śunam kīnāsāḥ: iv. 57. 8^b), men who live by agriculture.

दे तु सीतायै षष्ठी A, दौ तु सीतायै षष्ठी m¹, सीतायै षष्ठी लघु b f k r (श्री^o b, श्रि^o f, सि^o k).

10. Parjanya is here praised in the third verse (iv. 57. 8^c), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8^d). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (samudrāt: iv. 58) belongs to the Middle Agni.

सुतः पादेऽत्र पर्यन्त्यस् Am¹, मुनं पादे पर्यन्त्यं b f k r. — चं त्वस्त्वुषिर् m¹, चं त्वस्त्वुषिर् hd, अस्त्वुषिर् r³, अस्त्वुषिर् r¹r⁴r⁶, चीनुषिः b f r, तीनुषिः k. — धनकामो hm¹r³, धर्मकामो r¹r⁴r⁶, कृषिकामो b f k r. — कृषिं वा h r b f k, कृषिवद् r¹r⁴r⁶.

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (āditya) or to Agni; for it appears as an Ājya hymn^a; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya^b.

आग्नेयम् f k r²r⁵r⁷, ह्याग्नेयं Am¹b. — वाय्वाज्यसूक्तं m¹r¹r⁴r⁶, वाय्वाज्यसूक्तं h d r³, यद्वाज्यसूक्तं r, यद्वाज्यसूक्तं f, वाय्वाज्यसूक्तं b. — हि वृष्टं Am¹b, प्रदिष्टम् f k r²r⁵r⁷. — गन्धमेवे

सौख्यमेतद्वदन्ति Am^1 , गवां सुतिं वा सूक्तमेतद्वदन्ति r , गवां सुतिं वा सूक्तमेतद्वदन्ति f , गवां रक्तति वा सूक्तमेतद्वदन्ति k , गवां सुतिं च गवा सूक्तमतद्वदन्ति b .—The end of the *varga* is here marked by 2 in hm^1bfk .

* RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . itī saptamasyāhna ājyaṃ bhavati*. (The reading of $h\bar{d}r^3$ alludes to AB. v. 16. 1: *yad vā ājīti ca preṣṭīti ca tat saptamasyāhno rūpam*.) ^b Cp. Sarvānukramaṇī: *samudrād . . . āgneyaṃ . . . sauryaṃ vāpaṃ vā gavyaṃ vā ghṛtastutir vā*.

Māṇḍala v.

3. Deities of RV. v. 1–28. Story of Tryarūṇa and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1–28) ^a.

स्वर्मानुदृष्टं hm^1rbfk , स्वर्मानुदिष्टं $r^2r^5r^7$.—^oस्वापहृत् hm^1 , ^oस्व अपहृत् r , ^oस्वापाहृत्वे b , ^oस्वापहृत्वे $r^2r^5r^7$, ^oस्वापहृत्वे k ^oस्वापाहृत्वे f .

* That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note ^a on iv. 16.

13. Traivṛṣṇa (Tryarūṇa), Trasadasyu, Aśvamedha, R̥ṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris ^a.

च अश्वमेध m^1r , चाश्वमेध hd .—अश्वं चयः hdm^1 , also in $b\bar{f}kr^2r^5$ (where this śloka comes later), इति चयः r .—परीक्षाः $h\bar{d}r$, परीक्षा m^1f .—This śloka is omitted here by B ($b\bar{f}kr^2r^5$), but occurs after 28 in the following form:

वैवृष्णस्य वयो राजा चाश्वमेध अश्वं चयः ।

सूयमानाः परीक्षाः क्षुरभिष्वेते क्वचित्क्वचित् ॥

m^1 (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

वैवृष्णस्य वयो राजा अश्वमेध अश्वं चयः ।

सूयमानाः प्रतीक्षा क्षुरभिष्वेव क्वचित्क्वचित् ॥

* The general remark made in this śloka serves as an introduction to the story of Tryarūṇa. I do not agree with Sieg, Sagenstoffe, p. 74, note ², in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of अश्वं चयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King^a Tryaruna, son of Trivṛṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛṣa, the son of Jana, took the horses' reins.

ऐक्षाकुस् Am¹n(gh), ऐक्षाकुस् fkrn(abcm), ऐक्षा b. — संजया^a MSS., स जया^a n. — वृशो hrb, वृशो fkr².

^a This story (14-23) is quoted in the Nītimañjarī on RV. v. 2. 9. It is also given by Sāyana on RV. v. 5. 1, in two metrical forms, as derived from the Sātyāyana and the Tāṇḍya Brāhmaṇa. The whole story is examined by Sieg, Sagenstoffe, pp. 64-76. Op. Hillebrandt, ZDMG. xxxiii, pp. 248 ff.; Geldner, Festgruss an Roth, p. 192; Oldenberg, SBE. xlv, pp. 366 ff.; Ludwig, Rg-veda, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

क्षिप्त hm¹r, क्षिप्तं bfrn. — राजीनं A, राजा तं B.

16. He (Vṛṣa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k. — अन्यदेशं hm¹fkn, अन्यं देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

जनाशस्त्र hm¹r³fkr²r⁵r⁷n(ab), जनाशस्त्र b, जनाशाच r, जनाशाच n(c). — ऋषेः A b, ऋषे fkr, गुरोः r⁵r⁷n. — प्राक्षानि hm¹r³bfr²r⁵, प्राक्षानि r¹r⁴r⁶. — हव्यानि hm¹r, पथ्यानि r¹r⁴r⁶, शक्यानि fkr², वाक्यानि b, चाव्यानि r⁵n. — ह्यपच्यत hdr¹r⁴r⁶, अपच्यनि m¹, अपच्यन्त b, अपच्यन्ते fkr², क्षीर्यन्ते r⁵n. — The end of the *varga* is here marked by ३ in hbf, not in m¹k.

4. Story of Tryaruna (continued).

18. Hence the king distressed went to Vṛṣa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो hbfkn, wanting in r. — तम् hm¹r³r⁵r⁷n, तम् b, तं(?)f, ताम् k, च r. — आनीत्वा hm¹r, आनीय bfrn. — वृशं जानं hdr, वृशं जानं m¹, वृशं यातं fkn, वृशं यातं b: the Sarvānukramapī and the Tāṇḍya Brāhmaṇa have the form वृशो जानः (see Max Müller, RV.² vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृशं यान-मिलिव पाठो भवितुमर्हसि (sic).

19. Vṛśa being propitiated sought for the heat^a of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m¹, अप्रसन्नो n, स मत्तो f, स मतो k.—
नैहृत्वरम् m¹, नैहृत्वरम् hdr, नैहृत्वरम् b, नैहृत्वरम् fk.—पिशाचीं तां r²br⁵r⁷,
पिशाचीनां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m¹.

^a I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etam tvam*: v. 2. 2).

निषद्यः hm¹r, निषद्येः b, निषासः f, निषासः kn.—आसद्यां hm¹bn(ab), आसद्यां f,
मासं चां rn(c), मासाद्यं k.—त्वमिति त्वृचा hm¹r, त्वं युवेत्वृचा b, त्वं युवेत्वृचा r⁵n, त्व
युवेत्वृचा k, त्व युवेत्वृचा f.

21. Speaking of the heat (*haras*) in the form of a boy^a he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm¹r b f k n, नरः r¹r⁴r⁶.—ध्रुवंस् r²n, ध्रुवंस् b f k, ध्रुवस् h d r, दृशस् m¹.

^a Sieg, Sagenstoffe, p. 70, note ¹, compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśācī where she sat.

22^{ab} is in B only (b f k r²r⁵r⁷).—समाद्यान्तं fr²r⁵r⁷, समाद्यान्तं bk.—प्रकाशयन्
r²r⁵r⁷, प्रकाशयत् b, प्रकाशवान् fk.—तां स h d r, तां च m¹, तां तु b k n, तं तु f.—
यचोपविश ह b r, यच चोपरिविश f, यच यच निविश n(c), यच यच निवाश n(abm).—
The end of the *varga* is here marked by ४ in b f k, not in hm¹.

5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet^a is mentioned (*parāmṛṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins^b (*chandoga*).

मासविब्राह्मणे b, मासविब्राह्मणो r^5 , मासामिब्राह्मणो $fk r^2$, मासवीब्राह्मणो $hm^1 r$, बसविब्राह्मणे n(c), बसविब्राह्मणे n(ab), मसविब्राह्मणे n(h), मासावीब्राह्मणे n(g).— 23^{cd} is found in B and m^1 only, being wanting in A.—इति श्रुतिः $b f m^1 r$, इति श्रुतिः k, इयं श्रुतिः n.

^a That is, the two stanzas v. 2. 2 and 9. ^b That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāllavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg, Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole); for exoteric (*bāhya*)^a formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vidhi*).

मवेदेव $hm^1 r$, मवेदेव b, मवेदेव fk .—अपिचया $hm^1 r$, विवचया $b f r^2 r^5 r^7$, विवचया k.—वाक्वाच्येवां हि Am^1 , वाक्वा हि $b f k$, वाक्वा मन्वा हि $r(r^2 r^5 r^7)$: this looks as if two syllables had dropped out in B, and मन्वा had been supplied in some of the MSS. from the following line (ब्राह्मणे मन्वा).—विधिदृष्टेन Am^1 , विधिदृष्टेन r, विविशद्वेन $b f k$.—चोदिता $Am^1 k$, चोदिता: $b f r$.

^a That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*): so the Āpri stanzas of Jamadagni^a and the stanzas relating to the drops of ghee (*stokīya*)^b in the Aitareya.

एकदेशे $hm^1 r$, एकदेश fk , एकदेशं b.—जामदग्न्यसथाप्यस् m^1 , जामदग्न्यसथैवाच्यः $r^1 r^4 r^6$, जामदग्न्यसथैव्य h, जामदग्न्यो यथाप्रियः r, जामदग्न्यो यथाप्रियः r^3 , जामदग्न्यो यथाप्रियः f.—सौकीयाम् Br^3 , सौकीयाम् hm^1 , सौतीयाम् r.

^a That is, RV. x. 110, quoted in TB. iii. 6. 3¹ as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. ^b RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7¹ as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamiddhāya*: v. 5. 1). The stanza 'Thereon' (*edam*: v. 26. 9) is optionally (*vā*)^a addressed to the All-gods, and the last (stanza) in the last hymn but one^b (v. 27. 6) is addressed to Indra-Agni.

आमित्रः fkr, आमित्रः b, आप्र्यः hdm¹, आप्र्यः r¹r³r⁴r⁶.—यच तु hm¹r, यचिषु B.—
एदम् Af, रोदम् kr², पदम् b, एतद् r.—वा चक्वा r, वांत्वा hfb, वांत्वा k.

^a The Sarvānukramanī has *antyā liṅgoktadevatā*, but the commentator Jagannātha explains: *antyā vaiśvadevi vā*. ^b Op. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*tri*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9^a) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8^a).

ऐकाक्षि द्वादश बीलु^a m¹, बीबीलु^a hdx, आन्नु^a b, बीद्वादशं सूक्तालु^a f, द्वादशा-
न्नादीन्नु^a r⁶r⁷.—खच Am¹r², यच bfr.—उयनेति तु hm¹r, उयनेति च bfr.—पादेन
सं ह यद्वामनेन च A, पादो यः सं ह यद्वां परच यः B (परस्त्रयः r⁶r⁷).—The end of the
varga is here marked by ५ in bfr, not in hdm¹.

6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: 5. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atri is celebrated ^a.

^a After this B (bfr²r⁶) and m¹ add the śloka which in A forms an introduction to the story of Tryarūpa (see note on v. 13).

B 29. In ^a the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)^b as royal seers^c, so say some (authorities).

स्वयम् bfr, स्वयम् m¹.—राजवीर्णि br, राजन्वान् m¹, राजसान् fk.

^a The following seven and a half ślokas (29-36^{ab}) are not found in A. ^b Refer-
ring to the four kings mentioned in v. 13, which in B immediately precedes the
present śloka. Rṣamcaya, however, does not appear in this hymn (cp. below, 33).

^c This must mean that Atri merely introduces the subject of their gifts to him, but that
the three kings are the seers of the hymn as a whole, according to the view of some
authorities. According to the main statement of the Sarvānukramanī the three kings are
the seers of the hymn; and according to the Ārṣānukramanī, v. 13, 14, Tryarūpa and
Trasadasya are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni^a on their behalf (*ebhyaḥ*) in consequence of (their) request (*adhyeṣanāt*)^b. Ten thousand, three hundred and twenty kine^c,

आशीरब्धियासीभ्यो r, आशीरब्धियासीभ्यो b, आशीरब्धियासीभ्यो fk, आशीरब्धियासीभ्यो m¹.—
अपि br, पि m¹k.—विंशति b, विंशति: m¹rfk.

^a In RV. v. 27. 1, 2, 3.

^b That is, to the seers to officiate for them; the

reference is probably to RV. v. 27. 4.

^c Cp. RV. v. 27. 1, 2: *daśabḥḥ sahasraiḥ . . .*

śatā ca vīṇśatī ca gonām.

B 31. (and) a golden wagon with two oxen^a, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णं fm¹, शौवर्णं k, सौवर्णं b.—गुपोऽप्ये r, गुपोऽप्ये b, गुपोऽप्ये fk, गुपोऽप्ये m¹.—अश्वमेधः m¹, अश्वमेध fkr, अश्वमेध b.—चोष्णां m¹, चोष्णां fb, चोष्णां k, चोष्णां r (RV. v. 27. 5 अश्वमेधः . . . चोष्णाः).—The end of the *varga* is here marked by ई in bfk, not in m¹, nor of course in hd.

^a Cp. RV. v. 27. 1: *anasvantā . . gāvā.*

7. Ṛṇamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself^a, (and) the seer received (the gifts) from (each) king.

वमास r, वमास m¹, वमास bfk.—आत्मा हि नात्मने bm¹, आत्मा हि नात्मने k, आत्मा हि नात्मने r.—अयहीनुपतिर्हविः r, अयहानुपतिर्हविः m¹, अयहानुपतिर्हविः f, अयहानुपतिर्हविः b.

^a This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the Sarvānukramaṇī (*nātmātmane dadyād iti sarvāṇ atriṇ kecit*) and in the Āṛṇānukramaṇī (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na śasyate*) as both giver and receiver.' Cp. Śaṅkaraśiṣya, p. 115.

B 33. Ṛṇamcaya chose the seer Babhru^a, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (Ṛṇamcaya)^b.

अग्नेः सुतमुषिं बभ्रुम् rn, गौरीवीतिमुषिं शतयम् m¹, गौरीवीतिमुषिं शतयम् b, गौरीवीतिमुषिं शतयम् f.—सोऽप्यवायत् rn, सोऽप्यवायत् bfm¹.

^a Gauriviti (the reading of bfm¹) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which Ṛṇamcaya and Babhru are mentioned together (v. 30. 14); cp. Sarvānukramaṇī on v. 30: *babhrur: ṛṇamcayo 'py atra rājā stutaḥ.* ^b 33-36^{ab} are quoted in the Nītimāñjarī on RV. v. 30. 15.

B 34. And the king of the Ruśamas^a (*rauśama*) gave him four thousand four hundred (cows)^b and a golden caldron^c (*mahāvira*).

इदो ष रीशमो n, इदो ञ रीशनी fk, इदौ रानो रीशनी b, इदो तदोशनी r, इदो तदाशनी m¹ (cp. note ^a).

^a Cp. RV. v. 30. 14: *ṛṣamecaye rājani ruśamānām*. ^b Cp. RV. v. 30. 12: *gavām catvāri dadataḥ sahasrā ṛṣamcayasya*. ^c Cp. RV. v. 30. 15: *gharmaḥ . . taptāḥ pravrje . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons^a for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra^b; and he related (all) this with the four (stanzas) 'This good' (*bhadram*: v. 30. 12–15)^c.

The next eleven^d (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41–51) are addressed to the All-gods.

प्रवर्गेषु m¹n, प्रवर्गेषु b, प्रवर्गेषु fkr.—प्रतिगृह्य ऋषिर् m¹nr, प्रतिगृह्यमुषिर् b, प्रतिगृह्य ऋषिर् fk.—36. तत् fbm¹r, यत् kn.—०देवाणि एका^a r, ०देवीन् एका^a b, ०देवान् एका^a f, ०देवास्त्रिका^a hr¹.—पराशतः hm¹r, पराशि तु b fkr⁵r⁷.—The end of the *varga* is here marked by ॐ in dbf, not in m¹k. In A the *varga* would have only one line.

^a *Mahāvira*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice.

^b This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. ^c That the preceding passage (29–36^{ab}) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramanī*; for the remark *nātmātmane dadyāt* is clearly borrowed from 32^d (*ātmā hi nātmāne dadyāt*) while the words *sarvāsv atrip kecana* are probably due to 32^{ab} (*rājñāḥ prati ca tat sūktam babhūva iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45^d) and with the same figure in hd as in b.

^d Cp. *Sarvānukramanī*: *vaiśvadevaṃ vai tad* (*vai*=5, *tad*=6).

8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts^a (beginning) 'Forth' (*pra*: v. 52–61). *Ilā*, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut*: v. 42. 3) Savitr (is praised), Śaunaka said.

प्रेति इक्षामीत्वृचि तु सुता r, प्रेतिष्णामीत्वृचि तु सुता m¹, प्रेतीष्णामीत्वृचि तु संसुता hd, प्रेतीष्णामीत्वृचि तु संसुता r³, प्रेतीष्णामि न च्च सुता br²r⁵r⁷, प्रेतीष्णामि न च्च सुता f.—37^{ed} in Bm¹ only.—उदित्वृचि तृतीयायां m¹, द्वितीययास्त्वया सुतः r, द्वितीयायां सविता शौनखो ब्रवीत् is the whole line in f, and द्वितीयायां शौनखोऽब्रवीत् in b.

* Cp. Sarvānukramanī on v. 52: *mārutam ha tat* (*ha*=4, *tat*=6).

38. The triplet 'Invoke' (*upa*: v. 42. 7-9) is addressed to Brhaspati; the next stanza (v. 42. 10) is addressed to the Maruts; 'Praise him' (*tam u śtuhi*: v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣṭutiḥ*: v. 42. 14),

hm¹bfk have no चो (the pratika of v. 42. 10), which makes the first pāda one syllable short: I conjecture that तु has dropped out before तुचो. The reading of R, उपेति वार्हस्यत्वृचो चो, makes the first pāda end in the middle of तुचो.—रौद्री तु A, रौद्री स्वात् fkr, रौम्यात् b.

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapiṇi (considered) Ilāspati, Gālava Parjanya-Agni,

39^{ab} is found in bfm¹ only: there is no reference to it in R (though some of his MSS. must have it).—रिता m¹k, रिता: bf.—इक्षसति: hd, इक्षसति: r, इक्षसति m¹, इक्षसति fk, इक्षस b.

40. Yāska^a thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣaḥ*: v. 42. 15) is addressed to the Maruts; 'Together' (*sam*: v. 42. 18) is addressed to the Aśvins^b.

माद्वेष समाश्रिणी Am¹bfk, माद्वेषसमाश्रिणम् r.

* RV. v. 42. 14 is not commented on in the extant text of the Nirukta. ^b The Sarvānukramanī gives no details about RV. v. 42 except on stanza 11: *ekādāśi raudri*.

41. 'Adhvaryus' (*ādhvaryavaḥ*: v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha*: 8) praises the Aśvins.

ऐङ्गी परा तु वा hm¹r, ऐङ्गर्गसाविति r⁵r⁷, ऐङ्गुनेसावि ते b, ऐङ्गुसे सावि ते f, ऐङ्गुसे सावि ते k (असावि ते is the pratika of v. 43. 5).—धर्मे m¹b, धर्मे fkr.—परा-
ज्जति r, पराज्जत्वा bfk, पराज्जति m¹.—41^{ed} in Bm¹ only.—The end of the *varga* is here
marked by ८ in bfk, not in hdm¹.

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10^{ab}) Agni is here mentioned, and in the second (10^{ed}) the celestials (*divaukasah*)^a are praised.

प्रति वां r, प्रति वा b, प्रत वा fk, प्र तत्त्वसः m¹.—पूषसं चोर्ध्वे b, पूषसं चोर्ध्वे f, चोर्ध्वो k, पूषसं चोर्ध्वो m¹, पूषसं वा चोर्ध्वे r.—सुता एति r, सुताविति bfk, सुता-
विति m¹.—This śloka is found in Bm¹ only.

^a This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *visve marutah*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Bṛhaspati^a,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vah*: v. 44. 4).

43^{ab} in m¹ follows 45^{ab}.

^a The *Sarvānukramaṇī* gives no details for v. 43.

B 44. 'Him as of old' (*taṁ pratnathā*: v. 44. 1)^a is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself^b has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सोमी वा दीव्यङ्गी वा r, सोमी वां दीव्यङ्गी वा fk (वा k), सोमी वा दीव्यङ्गी वा b, सोमी वां दीव्यङ्गी वा m¹.—प्रजापतेः bfk, प्रजापते m¹.—कौषीतकिः br, कौषीतकिः fk.

^a There is no statement about this stanza in the *Sarvānukramaṇī*. ^b That is, Kauṣītaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prajāpatyāny aniruktāni parokṣa-vaitvadevāny avadhiyante*.

B 45. Among these it is spoken of as the third^a: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66)^b.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम् r, इदं पुरम् bfk, इदं पुरा m¹.—रिति तु hm¹r, रिति च bfk.—The end of the *varga* is here marked by ९ in hbf, not in m¹k.

^a That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note^a). ^b That is, Kauṣītaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

10. Deities of RV. v. 51-60.

46. And with three^a of the four^b (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)^c (praises) Vāyu (only)^d. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras^e—are praised (in the whole hymn)^f.

वायवा चाहि hdm¹, वायवुषीति b, वायवुक्षिति r, वायु वुषीति f, वायु वुषीति k.—तृषा fk, तृषा h, तृषा r, तृषि m¹, तृषं hd.—यसा br, यसा fkd, यसा hm¹.—Instead of this triṣṭubh r¹r⁴r⁶ have a śloka, which m¹ has in addition to it:

चयं चतुर्धामिति च इन्द्रवायु¹ चिमिः क्षुती ।

वायवा चाहि [वि] वायुं² रचं न्विति³ तु रोदसी ॥

¹ ऋस् m¹, ऋ r¹r⁴r⁶. ² m¹, वायुर्द्वितीययास्वेका r¹r⁴r⁶. ³ रचं तृषि m¹, रचान्विति r¹r⁴r⁶.

^a For *tisṛbhīḥ*.

^b For *catasṛpām*. The *it* should follow *ayam*, not *catasṛpām*.

^c Here R has in connexion with his corrupt reading *rkkū* one of his marvellous references to the RV. (vii. 37. 4, where the word *rkvā* occurs).

^d The Sarvānukramaṇī makes no statement about these stanzas.

^e Cp. 47.

^f The Sarvānukramaṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsaḥ*: v. 57. 1) the host of the Rudras is praised^a. Now this is the name of the host of the Maruts: they are called Rudras.

क्षीतज्ञान Abk, क्षीतं ज्ञान f, क्षीतज्ञा m¹, क्षीते ज्ञाना r.—क्षुता: A, क्षुता: B.

^a There is no reference to this stanza in the Sarvānukramaṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhiḥ*: v. 60. 8)^a.

०पिरयं m¹br⁵r⁷, ०पिरयं fk, ०पिरियं hd, ०पिरिमौ r.—चोमौ ल् hdr, चोमाव् bf, चोमाव् r⁵r⁷.—48^{ed} in the text follows the reading of Am¹; in B (also m¹) the line has the following form:

यदुत्तमे वृचेऽर्धेच ईतिऽपि संसृता वृचे (b, वृचे m¹fk) ।

^a Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*iṣe 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvṛce*: i.e. 1^{ab}, 6^{ed}, 7^{ab}, 8^{ab}, Agni being mentioned in these four hemistichs; but Vaisvānara is also mentioned in 8^d, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyam ca vā*, i.e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities^a.

मध्यमा m¹r, माध्यमा b, मध्ये मा fk.—This śloka is not found in A, but in Bm¹ only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m¹ it is marked after ०मध्यमौ (48^b), after which that MS. adds the B form of 48^{ed}.

^a This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him^a.

दार्भ्यौ all MSS. and n, दाक्ष्यः Sarvānukramaṇī, Ṣaḍguruśiṣya, n(gh); cp. Max Müller, RV.² vol. ii, p. 45.—श्रुतः hm¹rnṣ, श्रुतिः bfk¹r⁵n(gh).—राजाचिम् hds, राजचिम् m¹, राजचिम् n, राजचिर् br, राजचैर् fk.

^a This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Ṣaḍguruśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyaṇa, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note³.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri^a, to officiate as (his) priest.

कार्यमर्थं hm¹rnṣ, कार्यवत् bḥkr⁵r⁷.—०लिः खितः fkr, ०लि खितः hm¹bṣ.

^a Sāyana on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

अनन्तं hm¹frṣ, अनन्तं bkn.—आवाचसा° hm¹r, आवाचसा° f, आवाचस्त्वा° ṣ, आवाचस्त्वा° n.—52^{cd} is omitted in br¹r⁴r⁶.

53. who had been gladly taught by his father all the Vedas with their members (*aṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r¹r⁴r⁶.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यद्ये च hdm¹rbfkn, यद्येच Ṣadguruṣiṣya (one MS. यद्ये च).

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice: 'Ally yourself with me, O king.'

55^{ab} is omitted in b and r¹r⁴r⁶, while the whole śloka is repeated in m¹.—The end of the *varga* is here marked by ११ in b, not in hdm¹fk. It is marked by ११ in h (not in d) after मार्यया (59^b), and after 58 in f.

12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Ṣaḍguruśiṣya, u (and, I believe, m¹, but I have not specially noted the reading of that MS.), त महमहं fk, ते पुत्रीमहं r. — 56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Ṣaḍguruśiṣya having them.

B 57. For a son of Atri^a would be no contemptible (*adurbala*)^b son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers;

अचिपुत्री m¹fkrs, अचिपीत्री n.

^a Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-mañjarī MSS. ^b As the MSS. do not use the avagraha, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law; this (youth) has not seen formulas. Let the girl be given to a seer: she would thus become a mother (*ambā*)^a of the Veda; for a (certain) seer^b regards one who sees formulas as a father of the Veda^c.'

नी तु m¹ns, नी हि fkr. — वेदस्त्रां वा m¹rn, all MSS. of Ṣaḍguruśiṣya but two (which have देवस्त्रां वा), न्वेदस्त्रां वा f, वेदस्त्रां वा k. — तथा m¹fkrn, three MSS. of Ṣaḍguruśiṣya, यथा four MSS. of Ṣaḍguruśiṣya. — अचिर् s, अचि fkm¹, अचिं rn.

^a This emendation, which I made in Ṣaḍguruśiṣya (in 1886), still appears to me the only possible one. ^b Vasukarṇa; cp. my explanatory note on Ṣaḍguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note ², would read *ṛṣiṃ mantradr̥śam*, but the two words in agreement would be tautological. ^c Cp. Ṣaḍguruśiṣya, p. 58, note ¹¹.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टि स hm¹r, प्रावीचतथा r²r⁵r⁷, प्रावीचत्वश्च f, प्रावीचतश्च k, प्र - चन च b; the whole line in Ṣaḍguruśiṣya runs: इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं वृषः । — वेव hm¹r³s, नी न brn, नी न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृते यज्ञे hrq, वृते यज्ञे m¹, यज्ञे वृते bfkⁿ.—कन्याया hdm¹, कन्यायां bfkⁿq.—
 शिव न्वर्तत m¹rⁿq, शिवं न्वर्तत hd, न ह्य निवर्तते fkr²r⁵r⁷, न न शिववर्तते b.

61. So these two returned; they both met

B Śaśiyasī and Taranta and king Purumīḥa.

ततस्त्री Am¹, ततस्तु ती bn, ततस्तु तो fk, ततः सुतो r²r⁵r⁷.—निवर्त्तायु r, विवर्त्तायु
 hd, निवर्त्तत Bn. The emendation निवर्त्तताम् is based on the reading of B, on the
 necessity of a dual middle form, and the assumption that in A the second त dropped
 out, and that निवर्त्ताम् became corrupted to निवर्त्तायु, as a gerund seemed required
 for the construction, and आयु is often used thus (see index of words sub voce āśu).
 Then *मावेवा became तावेताव°, which is very pleonastic after ती तु; the causative for
 the simple gerund is also clearly wrong.—गुमावेवामि° b, उमावेवामि° n, उमावेवापि
 fk, तावेतावमि° hdm¹r.—61^{ab} is altogether different in Śaḍgurusīya.—61^{ed} is found here
 in m¹bfkⁿ; in A this line appears at 80^{ed}, where it is repeated in m¹.—61^{ed} is not in
 Śaḍgurusīya.

62. Now the two kings Taranta and Purumīḥa were seers, sons of Vidadaśva. These two kings themselves paid homage to the two seers.

वेददश्वी rn, वेदश्वी fk, वेदश्वी b, वेददश्वी Am¹: the Sarvānukramapī has
 वेददश्वी; the form of the name in the RV. is वेददश्वि, while वेददश्विन् is not found
 elsewhere.—गुपती m¹br, गुपतिः hr¹r⁴r⁶k, गुपति f.

63. And the king (Taranta) showed the seer's son to his royal consort; and with Taranta's approval she gave manifold wealth,

तं गुपः hm¹r, वे गुपः bfk^rr²r⁵n.—तरन्तानुमता शिव Am¹ (°वं hd), तरन्तानुमतिशिव
 bfk.—प्रादाद् m¹fkⁿq, अदाद् hd, आदाद् b.—The end of the *varga* is here marked
 by १२ in bfk, not in hdm¹.

13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī.
 B Father and son, (thus) honoured by the institutors of the sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

•वानहं m¹fk, •वानिमां r, •वांसु तां Ṣaḍguruśiṣya.—अवाहं r, Ṣaḍguruśiṣya, अवाहं m¹, अवा हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

गुह्यरूपाग्निवात्मनः Am¹bfr², गुह्यरूपाग्निवात्मनः rns.—64^{ad}-67^{ab} are not found in the Nītimañjari.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68^{ad} is not found in Ṣaḍguruśiṣya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke śtha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के वेति hd, केवेति bfr.—बद्रसूनुगुह्यत A, बद्रपुत्रागुह्यत ṣ, अविस्त्रागन्वगुह्यत br, अविस्त्रागन्वगुह्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्वाभिर्बुध्ना r¹r³r⁴r⁶, इत्वाभिर्बुध्ना hdm¹, इत्वादिभिर्बुध्ना ṣ, इत्यग्निः षड्भिः bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तागुभिः ṣ.—अतिक्रमं rṣ, अविक्रमं b, अतिक्रमं hdm¹fk.—तं मेने अविर् ṣ, तं मेने अविर् hd, तं मेने m¹ (I have not noted whether अविर् or अविर्), तमृचिर्मेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Pṛṣṇi (the Maruts) as they went along,

यन्न fkr, यान्न r¹r⁴r⁶, यन्न hdm¹, यन्न s, य b.—यन्न bfkrs, यांश्च A.—69^{cd}, 70, 71^{ab} omitted in n.—सुखा तथा hbfb, सुखानया m¹r.—71^{cd} omitted in Ṣaḍgurusīṣya.—The end of the *varga* is here marked by १३ in m¹bfk, not in hd.

14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now^a when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm¹r, स्वचोभ्योऽवमुच्य s, आमुच्य ते स्वकष्टेभ्यः r⁵, अवमुच्यत स्वकष्टेभ्यो fkr²n, अमुच्य सूकवेभ्यो b. The line in Ṣaḍgurusīṣya runs: अथास्त्रं मरुतो वक्रान् स्वचोभ्योऽवमुच्य ते.—तदा ददुः hm¹r, ददुसदा bkn, तदुसदा f.—सुमहा-यशाः nss, तु महायशाः hm¹r, सुमहातपाः B.—Ṣaḍgurusīṣya has an additional line after 72^{ab}, and Sāyaṇa another after 72^{cd}.

^a Sāyaṇa on RV. v. 61. 17 quotes 72^{cd}-79^{ab}.

73. went in thought to the daughter of Rathavīti. He only just (*sadyaḥ*) a seer^a, wishing to declare himself to Rathavīti,

स सद्य ऋषिर् hdk, Ṣaḍgurusīṣya (w¹), स सद्य ऋषिर् f, स संध ऋषिर् b, स सद्यमृषिम् s, प्रादुर्भूतर्विम् n.—प्रवक्ष्यन् As, संदेक्ष्यन् b, देक्ष्यन् k, देषां (नद्यं) f, विवक्षू rs.

^a Sieg, p. 53, note ⁷, wishes to read *ṛṣim*, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etaṁ me stomam*: v. 61. 17, 18); and to her (Night) who did not see^a Rathavīti, he discerning (him) with the eye of a seer,

ऋषाभ्यां Anss, ऋष्यभ्यां b, (सोम)मृगभ्यां f, (सोम)मृगभा k.—दीप्ति hm¹rns, दूप्ति r²r⁵s, देवीं b, दिवीं f, दिपी k.—न्ययोवयत् hm¹r, न्ययोवयत् bfk, न्यवेदयत् nss.—तपस्वतां hm¹rs, अपस्वतां s, अपस्वतीं br²r⁵, अपस्वती f.

^a Cp. Sieg, p. 53, note ⁹, and p. 57, line 2.

75. said, 'Here he dwells' (*eṣa kṣeti*: v. 61. 19) 'on a delightful ridge of the Himavat'^a. Urged by the goddess Night, after learning his instructions,

पुष्टि bfk, पुष्ट hm¹r.—प्रचोदितः hrfkss, प्रचोदितः b, प्रचोदितः n.

^a Cp. RV. v. 61. 19: *eṣa kṣeti rathavītiḥ . . . parvateṣu apaśrītaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भ्यं hrfk, दार्भ्यं b, दार्भ्यं s, दातुम् ns.—खितः hdm¹r, खित्वा Bnss.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm¹rs, संयोगम् bfkns.—प्रत्वाचक्षि यत् s, प्रत्वाचक्ष यत् hd, प्रत्वाचक्षि यत् m¹bfk, प्रत्वाचक्षीय four ṣaḍgurusīṣya MSS., प्रत्वाचक्षिपत् two ṣaḍgurusīṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm¹rkṣ, म वै मे b, मे मा च ns.—कुधः Bss, कुधः n, कुधाः hm¹r.—स्वयमृषिः hm¹rnss, स्वयं वरिषिः kr²r⁵r⁷, स्वयं वरिषि f, स्वयं वरिषिः b.—मगवन्मृषिः hm¹rs, मगवन्मृषेः fkn, मगवान्मृषेः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)^a,

क्षुषामिषिवम् hrṣ, क्षुषामिषिवम् ns, क्षुषा तेऽस्त्विति B.—पूजयित्वा स्वयं hdm¹, पूजयित्वाच तं bfk, चार्चयामा स्वयं r¹r⁴r⁶.

^a 79^{od} appears in a modified form in ṣaḍgurusīṣya : the better reading there is *pādyārghyamadhuparkam* (instead of *pādyārghyaṁ madhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *viṣṭarah, pādyam, arghyam, ācamaniyaṁ, madhuparko, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)^a steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśīyasī, and Taranta, and king Purumīḥa with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5-10), departed to his abode.

Now the following eleven^b (hymns beginning) 'With law' (*rtena* : v. 62-72) are addressed to Mitra-Varuṇa.

मुक्कम् hdkr, मुक्कम् b, मुक्कम् f.—अगुवञ्चि hm¹r, सोऽगुवञ्चि b, सोऽगुवञ्चि k, सोऽगुवञ्चि f.—80^{cd} occurs as 61^{cd} in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by 94 in hbfkm¹.

^a Sieg, p. 54, note ⁵, wishes to read *śukam* for *śuklam*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS. has); while there is no reason why a familiar word like *śulka* should have been changed to *śukla*.

^b Cp. Sarvānukramaṇī on RV. v. 62: *matrāvaruṣaṇ vai tat* (*vai*=5, *tat*=6).

16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upaniṣat*) praise consisting of five^a stanzas (v. 78. 5-9) with a view to childbirth.

गर्मायै hd, गर्मायै fdkr.—पञ्चचो^o hm¹r³, पञ्चचू^o fr, पञ्चच^o bk.

^a Cp. Sarvānukramaṇī: *antyāḥ pañca garbhasrāviṇy upaniṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcarcasamudāyopadiṣṭatvāt*). According to Sāyaṇa the last three stanzas only (7-9) are *garbhasrāviṇy upaniṣat*. Aufrecht, in his abstract of the Sarvānukramaṇī, has '5-7': this should be corrected to '5-9.'

82^{cd}-84. There is a sacred tradition (*śruti*) that the seer^a after incurring seven failures (*aparādhān*)^b was appointed^c (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadroni*)^d, into a chasm (*rbisa*)^e kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau*: v. 78).

82^{cd}. सप्त कृत्वापराधान्वे r¹r⁴r⁶, सप्तकृत्वोऽपराधान्वे hdm¹r³, सप्तकृत्वोऽपराधि तु r, सप्तकृत्वोऽपराधि तु b, सप्तकृत्वोऽपराधि तु fk.—83. अविः कृतो r, अविं कृत्वा hdm¹, अविं कृत्वा r³, अविस्ततो fkr⁶r⁷, अविस्तता b.—वे अतिः hdkr, नः अतम् bfk⁶r⁷.—तमष्टमे A, ततोऽष्टमे r, ततो अमे b, तताशमे f, तताशम k.—84. अवीसे ना r⁴r⁶, अवीसे ह b, अवीसे ह fk, अवीसे ह r⁶r⁷, अविं से ह hr, अविं सेह d, अविं सेह m¹.—कृत्वा hm¹r³fk, कृत्वा b, रावी (रावी) r¹r⁴r⁶.—अधारयत् bfk⁶r, अधारयत् A.

^a That is, Saptavadhri, the seer of RV. v. 78. ^b This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent.' ^c That is, commissioned according to the custom of *niyoga*; the verb *kṛ* being used as above in iv. 110 (*putrikām kṛ*). ^d This is an attempt to explain the situation in RV. v. 78. 5, 6, where the *Āśvins* are described as releasing Saptavadhri by rending a tree (*vrkṣa*). ^e This word occurs in the preceding stanza (v. 78. 4), where the *Āśvins* come to the rescue of Atri in a chasm (*rbiṣa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātaḥ*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)^a; but the other two stanzas^b are to be known as for the *Āśvins*^c.

B This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*)^d.

85. समुद्युत्व hm¹bk, समुद्युत्व f, समुद्युत्व r.—तुषः खखीव m¹, तुष खखीव hd, विष-खखीव b, विष खखीव fk, विषखखीव r⁵r⁷.—गर्माथं hdm¹, गर्मार्षं bfr⁵r⁷.—खप-तस् hm¹rb, खपतस् r⁵r⁷, खपतस् f, तपतस् k.—86. ज्येष्ठे खन्धिभ्यामितरे दुषौ hm¹r, ज्येष्ठावन्धिभ्यामितरौ दुषौ B.—86^{cd}=viii. 66^{ab}. This line is wanting in A, but is found in m¹ as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m¹ or hd (as the line is wanting in these two MSS.).

^a The versified story told by Śāyaṇa, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the *Āśvins*. ^b That is, v. 78. 5, 6, the first two of the five specified in 82. ^c The *Āśvins* are invoked in these two stanzas. ^d Cp. *R̥gvidhāna*, ii. 17. 1^{cd}-4^{ab}, quoted by Śaṅguruśiṣya, p. 123.

17. Deities of RV. v. 79-87. *Khilas*.

B 87. But it^a may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)^b, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)^c and embryo (*garbha*)^d.

तद्वत्सात् m¹, तत्तत्सात् b, तत्तत्सात् fk, तत्तत्सात् r.—जरायु° bm¹, जरायु° fk, जरायु° r.—This śloka is not found in A, but m¹, as well as B, has it.—87^b=iii. 76^d; iv. 18^b; vi. 94^b; viii. 62^d.

^a That is, this aggregate of five stanzas (*tad* in 86^d).
^b That is, it has also a more general sense; see *bhāva-vṛtta* in the index of words.

^c Which occurs in RV. v. 78. 8. ^d Which occurs in RV. v. 78. 7.

^b That is, it has also a more general sense; see *bhāva-vṛtta* in the index of words.
^c Which occurs in RV. v. 78. 8.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*bat* : v. 84) the Middle Earth^a is praised.

अहिति वै A, अह्ना वद B.—वक्तित्वेति A, तु वक्तित्वेति B.—सुता B, तु वाक् A.

^a In Nirukta xi. 37 (on RV. v. 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthānā striyaḥ* : xi. 22-50); see Naighaṇṭuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitaḥ* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuna. The following one 'O Indra-Agni' (*indrāgnī* : v. 86) is addressed to Indra-Agni.

इयं दुःस्वप्ननाशनी bf, °नाशिनी kr, दुषं दुःस्वप्नप्रशासनम् m¹.—°राजे इंद्रा° hdb, °आज इंद्रा° fk, °राजे वदुम् r.—इन्द्राग्नीष्वा° hm¹B, वदुमीष्वा° r.—°पसुत्तरम् hm¹r, °पमुच्यते r²r⁵r⁷, °गन्धमुच्यते f, °गन्धमुच्यते k, °प उच्यते b.—89^{ab} is not found in A, but m¹, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the Maṇḍala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyaṅga*).

B It is called Evayāmarut^a, being the antecedent (*prati-pūrvaka*)^b in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यङ्गं d, विष्णुं नङ्गं m¹, विष्णुन्यङ्गं b.—उत्तमम् hr², उत्तरम् dbfkr.—नेद्रे fb, नेद्रे k, नेद्रे r.—90^{ad} is not found in A or m¹.

^a Because this word is the refrain in the second pāda of every stanza of the hymn.

^b That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Sāyaṇa, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, 'dyaur na' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyaṅga*), should be substituted.

91. But the hymn of Fortune (*śrīsūkta*)^a is a benediction : the following six^b are connected with fortune and sons^c. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised^d (*nipātabhāḥ*) in it.

०वाद्सु hm^1r , ०वाद्दो स्नात् bkr^2 , ०वाद्दो स्ना f , ०वाद्दास् r^5r^7 .—त्रीपुचाणां Abf , त्रीः पुचाणां r^5r^7 , स्त्रीपुचाणां $kr^{(2)}$.—वट् $bfr^5r^7r^1r^4r^6$, तु hdr .—तत्साक्षाद् hm^1r , तत्साक्षाद् $r^1r^4r^6$, साक्षाद् bfr^2 , (no तत्).—०सस्यपगुदम् hm^1r , ०सस्यपनिर्गोदः $r^1r^4r^6$, ०सस्यपनिर्गोदि bfr , सक्षीं पतिर्गोदि kr^2 , ०सक्षपनिर्गोदि r^5r^7 .—तच A, तच B.—The end of the *varga* is here marked by १७ in $bfrkm^1$, not in hd .

^a This khila after RV. v. 87 is printed by Aufrecht, RV.² p. 676, where it has twenty-three stanzas, and by Max Müller, RV.² vol. iv, pp. 523–528, where it has twenty-nine stanzas, the first fifteen with a commentary. In *R̥gvidhāna* ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, *R̥gvidhāna*, pp. xxi, xxii. ^b This must refer to the six khilas which follow the *śrīsūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāviśat* (four stanzas), (2) *ciklito yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamo devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *cakṣus ca*. ^c The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnih* for the attainment of sons. ^d Under the name of Jātavedas.

18. The Khilas of Prajāvat and Jīva-putra. Employment of formulas.

92. Or^a the two (hymns of) Prajāvat^b and Jīva-putra^c (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*saṃ sravanti*)^d various kinds of females having milk are praised together.

प्रजावज्जीवपुत्रो hdm^1 , प्रजावज्जीवपुत्रो $r^1r^3r^4r^6bfr^2$, प्रजावान् जीवपुत्रो r , प्रजावान् जीवपुत्रा r^5 . ०पुत्रो I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संसृती at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्वः r , पयस्विन्व b , पयस्विन्व fk , यथास्विन्वः $hm^1r^3r^2$.—संस्रवन्तीति hdm^1rf , संस्रवन्तीति k , संस्रवन्तीति b .—92^{ed}-102 are omitted in $r^1r^4r^6$.

^a That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jīveputrābhyāṃ haṣṭe*; cp. Stenzler's note, p. 34; Meyer, *R̥gvidhāna*, p. xxv. ^b This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: 'ā te,' *sapta, prajāvān, garbhārthāśistutūḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. ^c This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramaṇī: 'agnih, pañca, jīva-putra, āgni-vāruṇam. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāraskara GS. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, R̥gvidhāna, p. xxi; Indische Studien, v. 315. ^d As all the MSS. agree in reading *saṃ sravanti jīt*, this may be a various reading of the pratika, and not a corruption of *saṃ sravantu it*; but the Kashmir MS. of this khila has *saṃ sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions^a, in (enumerations of) technical names, in leading ritual forms^b, a deity is incidentally mentioned (*nipāta-bhāṣā*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*liṅga*).

°संखासु देवता h m¹ b, °संखा गु देवता f k r², °संखासु देवता: r.—°वाक्वात् m¹ br, °वाक्वा h d r³ f k r².—93^{a b}=iii. 82^{a b}.

^a Such as the *śrīśūkta*, in which Agni is incidental (see above, 91). ^b Cp. above, iii. 82.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)^a.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रायाः f k, मन्त्रप्रयोगमन्त्राणां h d m¹ r³.—°धा-यकाः br, °धानकाः r², °धा-काः f, °धानका k, °धानिकाः h d m¹ r³.

^a That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*vinīyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*sam-vijñāna*), may express what is secondary (*guṇa*)^a.

गुणमिधायकानि r, गुणमिधायकानि b, गुणमिधायकानि h m¹ f.—संविज्ञान° h m¹ b f, संविज्ञान° r.—95^{a d} is omitted in k.

^a For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yat tu saṃvijñāna-bhūtaṃ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary^a: this is (to be) understood.

प्रधानगुणमूताः खुर् r, प्रधानगुणमूता खुर् hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m¹dk.

^a That is, according as they are applied in the ritual or are mentioned in the formulas.

19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati^a, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सचं MSS.—विश्वेदेवेः सहेति च ABn, विश्वेदेवेति नः श्रुतम् Ṣaḍguruśiśya.

^a The following story, as an introduction to RV. vi, is quoted in the Nītimajjari (97-102) and by Ṣaḍguruśiśya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

अनाम शरीरिणी bns, अनामाशरीरिणी hdm¹rfs.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)^a.

तदायुर् hdm¹s, तदायुर् b, तदायम् f, ददायम् kn, तद्वाभ्याम् r.—प्रासद् s, प्रास हdm¹r³n, प्रासं fkr², प्रास्यं b, प्रासं r.—र्विभ्यो hdm¹rfs, र्विभ्यां b, र्विभ्यो n.—अङ्गारिभ्यङ्गिरा hdm¹r³s (Nirukta iii. 17), अङ्गारिभ्योङ्गिरा rn, अङ्गारिभ्योङ्गिरा b, अङ्गारङ्गिरा kr², अङ्गारङ्गिरा f.

^a Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'aṅgārā āsams te 'aṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुतो s, प्रजापति सुतो n, प्रजापति तु तो b, प्रजापतिषु तो hdm¹rfs.—वृहा वृष्टा bfrn, वृहा वृष्ट s (two MSS.), वृहा वृष्टा s (one MS.), वृहा वृष्ट k, वृहा वृष्टा hdm¹.—अवेद् hdm¹rbsfn, अवत् s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेत्युक्तः hrbfkn, तथेत्युक्ता m¹, तथेत्याह s. — प्रज्जमापत bfrn, मापमाणां तु s. मापमाणां तु hdm¹.—The end of the *varga* is here marked by १९ in m¹bfn, not in d.

Māṇḍala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Brhaspati was the son of the seer who was born from the coals (Aṅgiras). Brhaspati's (son) Bharadvāja^a, who is called Vidathin,

विदधीति m¹fbr⁵n, विदधीति hdk.

^a As the account of the sixth Māṇḍala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Māṇḍala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Aṅgiras. Now this sixth Māṇḍala is stated to be his and his sons'^a.

मरुत्वासीद् r, मरुत्वासीद् b, मरुत्ससि fk, मरुत्ससि hd, मरुत्सति m¹.—गुर्यस्य r, गुरोर्यस्य hdm¹, गुर्यस्य fbk, गुरोर्यस्य r²r³, सुवन्स्य r¹r⁴r⁶.—सपुषस्य तु तस्येद् fbr, ससपुषस्य तस्येत् A.

^a Bharadvāja is the seer of the great majority of the hymns of Māṇḍala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne* : vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam* : vi. 7-9) to Agni Vaiśvānara.

105. After this (i.e. vi. 16) there are here exactly twenty-nine (hymns)^a addressed to Indra (beginning) 'Drink' (*piba* : vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat* : vi. 3. 1) are incidentally mentioned (*nipātita*).

एकाम्रिंशदेवाच r⁶, एकाम्रिंशदेवाच b, एकाम्रिंशदेवाच fkr², एकाम्रिंशतिशिव hdk, एकोनविंशतिशिव m¹.—देवो यो A, द्वौ देवौ B.

* This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavām stutī*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)^a are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8^d) being addressed to Indra^b.

ब्रू मे hdr, न म m¹r¹r⁴r⁶, न म b, न म f, न म k.—ब्रूते br⁶, ब्रूतो fk, ब्रूते hm¹r.—106^{ad} is omitted in fk.—The end of the *varga* is here marked by २० in b, not in hdm¹fk.

* 106^{ab} is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye 'nyad itī tv ete vaiśvadevyāo ycau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamyekādasyau vaiśvadevyau*, saying nothing about vi. 24. 5. ^b Cp. Sarvānukramaṇī: *dvitīyāndrī vāgntyas ca pādah*.

21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsasrāṇāsah*: vi. 37. 3) Vāyu and Indra are praised together^a.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāḥ*).

वायुरिच्छ संस्रुतो hm¹r, इच्छवायू सह स्रुतो br⁶r⁷.—107^{ab} omitted in k.—वाच br, वाच m¹f, omitted in k.—107^{ad} is found in B and m¹ only.

* There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet 'This god' (*ayam devah*: vi. 44. 22–24), which is addressed to Soma, some say is addressed to Indra^a.

But the triplet 'Above' (*adhi*: 31–33) of the (hymn) 'Who brought' (*ya ānayat*: vi. 45)^b is (in) praise of Bṛbu^c.

108^{ab} is found in B and m¹ only.—य आनयदिति त्वत्त्वं A, शरीरं चतुरित्वत्त्वं m¹r bfk (चचर् b, चचर् fk).—तुचोऽधीति बृबुसुतिः Am¹, तुचोऽधीति बृबोः सुतिः r, चिचे वीति त्रिवासुतिः b, तुचे ताति ब्रुवासुतिः f, चिचे तात चवासुतिः k.

* The Sarvānukramaṇī makes no mention of this triplet. ^b The reading of B (*śarīraṃ cakṣur ity asyāṇ, tṛce 'dhīti bṛbustutiḥ*) would mean: 'The body (is praised) in II. C C

the stanza "The eye" (*cakṣuḥ*), in the triplet "above" (*adhā*) there is praise of Br̥bu.⁷ *Cakṣuḥ* is the pratīka of the khila which precedes RV. vi. 45. In Aufrecht's RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratīka of RV. vi. 45); and in the Anukramanī at the beginning of Adhyāya ii it is described with the words: *cakṣur, akā (= ekā), ātmastutiḥ*. ° Cp. Sarvānukramanī: *tr̥ce 'ntyē br̥bus takṣā datvatam*.

109. And Śamyu^a praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kilāyam*: vi. 47. 1-5) which follow (the Indra hymns)^b are addressed to Soma^c.

पितरं kr, पितर hb, पितरः d.—शंयुख hm¹r, मंयुख b, वांयुख fk.—तुषसाक्षी m¹, तुषसाक्षी hdr, सूतसाक्षी B.—खयम् B, खयम् hdm¹r.—०ति तु सौम्यः पञ्चर्च उत्तरः hdr¹r²m¹, ०त्तेताः पञ्चर्चः सौम्य एव वा bkr.

^a The seer of RV. vi. 44-46, 48: there is nothing in the last pāda of 45 to indicate that Śamyu's father is praised. Śaṅguruśiṣya, however, remarks that according to a Vedic authority Br̥bu was a relative (*bandhu*) of Śamyu. ^b That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105. ^c The reading of A agrees in matter with the Sarvānukramanī, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcaṛcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramanī: *pañcaṛcāu saumyaḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)^a they are stated to be Anupānīyā stanzas addressed to Indra.

110^{ab} is nearly identical with 107^{cd}.—इन्द्रक्षीरो b, इन्द्रक्षीरा f, इन्द्रक्षीरा k, इन्द्रक्षीर° r, इन्द्रक्षीव m¹.—निपातीयाः b, निपातनीयाः fk, निपातिन m¹, निपातोऽयं r.—सूयन्तो b, सूयन्तो m¹fk. 110 is found in B and m¹ only.

^a In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as anupānīyā stanzas to Indra: *svādus kilāyam madhumāḥ utāyam itindrasyatandrīr anupānīyāḥ śamsati*.

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth^a, the third^b Br̥haspati, the last verse (*pāda*) Indra.

तृतीयसु त्विन्द्रम् hm¹r¹r⁵r⁷, तृतीयोऽसौ दिन्द्रम् bfk, तृतीयोऽसौ त्विन्द्रम् r.—The end of the *varga* is here marked by २९ in bfm¹, not in hdk.

^a 111^{ab} is quoted by Śaṅguruśiṣya on RV. vi. 47. ^b The reading *trīṣyaś tu to tadram* furnishes a clear case of a particle inserted to avoid the hiatus.

22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vidvāṅgaḥ*: vi. 47. 26^a), the teachers state to be evolutionary (*bhāvanvṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car^a, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm¹, पदं यत्त b, पदं यत्ततद् f, पदं यत्त k.—अचक्षु तिस्रसु hdm¹, अचक्षु तिस्र b, अचक्षु तिस्रो fk.—With 112 begins a lacuna of fifteen ślokas (112–126) in B; cp. Sieg, Sagenstoffe, p. 39.

^a See AB. vii. 9. 2; AGS. ii. 6. 5; Śaṅguruśiṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31^{ad}) is addressed to Indra^a. The ten (stanzas) at the beginning of the Tṛṇapāṇi hymn^b (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Pr̥śnī is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113^{ad} and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m¹:

113^a. लुचः परो b, लचः ॥ पुरो fk.—मावतः bfk.—पृन्निभूति b, पून्निभूति f, पून्निभूति k.—In hdm¹ the whole pāda reads आदिखो वा मवतः पृन्निभूति । आदिखो वा being taken from 114^a.

113^d. वृचः परो b, वृचा परो fk.—वैशदेव fb, वैशदेवं k.—In hdm¹ this pāda reads प्रमाचस्त्वच वृद्धदेवतोऽस्त्वः ॥

^a There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. ^b Cp. Sarvānukramaṇī: *tṛṇapāṇikaṃ pr̥śnīsūktam*; see Śaṅguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts^a. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pr̥ṣṇi (22)^b.

114^a. वा स्वाद् fb, वा स्वा k.—This pāda in hdm¹ reads आ मा पूषन्निति पोष्य-
चतस्रः=114^b.

114^b. आ मो पूषन्निति पोष्याचतस्रः b, आ मो पूषन्निति पाष्याच तिस्रः f, च मो
पूषणि स्ते पाष्याच तिस्रः k.—This pāda in hdm¹ reads तुचः परो मासतः पुन्निसूते=113^c.

114^c. तच विद्यात् fk, तच विद्याद् b.—This pāda in hdm¹ reads आदित्यो वा
मासत एव वा स्वाद्=114^a.

114^d. अक्षरयुधोः b, युत्सोः f, युत्सोः k.—कीर्तना पुन्नये च b, कीर्तिता प्रियात्रये
च fk.—This pāda in hdm¹ reads अन्वा बुभूक्षीर्तितं पुन्नयो वा ॥—The end of the *varga*
is here marked by २२ in hbf, not in dk.

* The only practical difference between the above statements about RV. vi. 48 and those of the Sarvānukramaṇī is, that in the latter the option of *līṅgoktadevatā* includes stanza 13. Op. BD. vol. i, p. 122, note ⁶. ^b Śaḍguruśiṣya remarks that the wording of the Sarvānukramaṇī, *antyā dyāvābhūmyor vā pr̥ṣṇer vā*, is in imitation of another Anukramaṇī: the passage meant is undoubtedly BD. v. 114^d.

23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-52) are addressed to the All-gods: the second stanza (vi. 49. 2) (praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5) the Aśvins, but the seventh here praises Vāc (49. 7), the eighth 49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭṛ, 'Of the world' (*bhuvanasya*: 49. 10) Rudra, then the two next (49. 11, 12)

116. सौत्सुक् तु सप्तमी hdm¹, सौत्सुक् यावीरवी b, सौत्सुक् यावीरवी fk (i.e. यावी-
रवी, the *pratika* of vi. 49. 7).—सौत्सरे hdm¹b, सौत्सरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces' (*yo rajāṃsi*: vi. 49. 13) the seer sang of Viṣṇu*. 'To' (*abhi*: vi. 50. 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50. 8) is addressed to Savitr. There is one to Rodasī (vi. 50. 5), one to Agni (9) as well as to the Aśvins (10) (beginning) 'And' (*uta*: vi. 50. 9, 10)^b.

मादत्वी यो hd, मादत्वी यो b, मादत्वी यो m¹, मादत्वी (no यो) fk.—अनावृषिः hd,
अनावृषिः m¹, अनावृषिः b, अनावृषिः f, अनावृषिः k.—अन्वेद्भोति स b, अन्वेद्भोति च

f, चम्बोद्गाधि च k, चहिर्बुध्वाहं hm¹, चहिर्बुध्वा d.—रोदसापियुताग्नी b, रोदसापियुताग्नी h d f, रोदसापियुताग्नी k, रोदसापियुताग्नी m¹.

^a The Sarvānukramaṇī gives no details for RV. vi. 49. ^b Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *āgneyī* and *āśvini*, it is probably meant—*dehālī-dīpa-nyāyena*—to refer to both. There is no pratika for *raudasī*, for as *Rodasī* is mentioned in 5 only, the pratika *ā* (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramaṇī gives no details for vi. 50.

118. 'O Agni and Parjanya' (*agnīparjanya* : vi. 52. 16)^a belongs to those two (deities), and the two stanzas 'Upward that' (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya^b. 'We' (*vayam* : vi. 53-56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सीर्यो वोदु तद् b, सीर्यो वोदु तद् f k, सूर्यो वोदु तद् h d m¹.—The text of 118^a follows h d m¹, वयं पीष्यामि यं चिन्विद्रात्पीष्यसुपोत्तमं b, वयं निष्पुयोत्तमं f, वयं मूष्याम-चोत्तमो k, that is, probably = वयं पीष्यामि पक्षि[ता]निष्पुयोत्तमम्, 'there are five hymns to Pūṣan beginning "We" (53-56, 58), the last but one (57) being addressed to Indra-Pūṣan.' The meaning would thus be identical with that of the reading in the text.

^a No reference to this stanza in the Sarvānukramaṇī. ^b The Sarvānukramaṇī makes no mention of these two stanzas.

B 119. Some declare the stanza 'Him chief of charioteers, with braided hair' (*rathitāmam kapardinam* : vi. 55. 2) to be addressed to Rudra.

'I will now proclaim' (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. 'She' (*iyam* : vi. 61) is addressed to Sarasvatī; 'I praise' (*stuṣe* : vi. 62)

119^a is found in b f k m¹, not in h d.—ऐष्वाभि b f k, ऐष्वाभि h d.—The end of the *varga* is here marked by २३ in b f h, not in d k.

24. Deities of RV. vi. 63-74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but 'A wonder now' (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet 'Unto' (*upa*)^a he (the seer) proclaims adoration of the Aśvins.

वीषसे वीष hdm¹, वीषसे वोवोद् b, वीषसे वोषेद् f. — तु वपुर्विति hd, तु पुनन्विति m¹, स्वादपुर्णं तत् b, स्वादपुर्णं तत् f. — 120^{ed} in bfk only. — शिन्वां f, स्त्रिन्वां b. — रार्शनं b, रार्शनं f (cp. vii. 44).

* There is no stanza beginning with *spa* in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) 'Among all beings your' (*viśveṣām vah satām*: vi. 67). 'Obediently' (*śruṣṭi*: vi. 68) is addressed to Indra-Varuṇa; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समेद्वा^a hd, ससेद्वा^a b, सं वामेद्वा^a f. — परम् hdm¹, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Bṛhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितेऽसोमी hd, सवितेऽसोमी m¹, सवितेतीक्ष्णो सोमो bfk. — ती क्षुती b, ता क्षुती f, संक्षुती hdm¹ (cp. 118^a).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)^a.

सर्वेषां चक्रवर्तिनाम् f, सर्वेषां चक्रवर्तिनाम् m¹, पूर्वेषां चक्रवर्तिनीम् b. — This śloka is found in bfk m¹, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note). — The end of the *varga* is here marked by ३४ in bfk.

* This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārñjaya.

124. Abhyāvartin Cāyamāna^a and Prastoka, son of Sṛñjaya^b, having been conquered in fight by the Vārasīkhas^c, came to Bharadvāja^d.

सार्जयः hdm¹, सर्जयः d, सार्जयः f, शार्जयः n, चाजयः k, मार्जयः b. — आजगमत् kn, आजगमत् f, आजगमत् b, अजगमत् hdm¹ (this would make a pāda of nine syllables). — वारशिखिर् n, वारिशिखिर् hdm¹, वारशिखोर् f, वारशिखो k, तारशिखि b. — युधि hdm¹ n, सुवि f, युवि b.

* Cp. RV. vi. 27. 5, 8. ^b Cp. RV. vi. 27. 7; vi. 47. 22, 25. ^c This is the form of the name in RV. vi. 27. 45. ^d This *varga* (124-128) is quoted in the Niti-mañjarī on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vāraśikhas in fight.

अमिनम्योचतुखी hm¹k, अमिनम्य ततखी b.—तं hm¹b, तु fkn.—प्रसाद्या° hm¹bfk, प्रसाद्या° n.—वारशिखिर् n, वारशिखिर् b, वारशिखिर् fk, वारिशिखिर् hdm¹.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).¹ That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चचवन्धुन् n, चचवन्धुं hdm¹, चचवन्धुन् k, चचवन्धुन् f, चचवन्धु b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

ती तु hdm¹, तु ती bfrn.—कुरध्वेती hdm¹n, कुरध्वेती bfr, कुरध्वेती k, कुरध्वेती r⁵r⁷.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्तेति bkrrn, जीमूतस्तेव hdm¹, जीमूतीयेन r¹r⁴r⁶.—पृथक्° hm¹r, पृथक् ते° fkn, पृथक्° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow ^a (2), the third consecrates the bowstring (3)^b.

धनुषश्च A, धनु खीति B.—द्वितीया तु hm¹r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रिणी b.

^a The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*. ^b This *varga* (129-133) is quoted in the Nītimañjarī on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

खीत्युगालीं चतुर्थी A, खीति चालीं चतुर्थी Bn.—तु hdm¹, तु b, च r¹r²r⁴r⁶, चङ् fkrn.—सारथिं hdm¹rbfn, सारथि k.—संयुताः hm¹r, तु युताः bn, त युताः k, त युताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

अश्वान्तु hm¹r, अश्वानत् b, अश्वान् - fk.—खीति आ° rn, खीत्या° hdm¹, खीत्या° fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

इषुं वैकादशी hm¹r³, इषुधिं वैकादशी r¹r⁴r⁶, इषुमेकादशी bfr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15^a), in the second (15^b) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuṇa (15^cd).

दिग्ध r, दिग्ध hdr², दिग्ध b, दिग्ध f, विग्ध k.—इषुः युतः r, इषु युतः hdr³r⁶k, इषु खवः f, इषु युतिः b.—अयोमुखी hm¹rb, मुखी fk.—तु चर्धेऽस्त्रं hdm¹r, त्वर्धे खं b, त्वार्धे खं fk, चर्धेर्धे r⁶.—परि hdm¹bfr², परम् r.—The end of the *varga* is here marked by २६ in m¹bf, by १६ in k, not at all in hd.

27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyataḥ*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19^a) the seer utters prayers on his own behalf.

134. षोडशां B, षोडशा A.—युवादेः hdm¹r, युवादेः r¹r⁴r⁶, योवादेः r⁶, यावादे fk, योवादे b.—कवचस्तु तु hdb, केवचस्तु तु fk, कवचस्तु च r.—बध्यतः A, बध्यत m¹, बन्धत b, बध्यता fk, बन्धनम् r.

135. सुतिवत्तमा Am¹, देव्युत्तमा r, देविगुत्तमा bf, दौविगुत्तमा k.—अधिर् m¹b fkr⁶, अधिर् hdr.—आत्मन आशिवः hdm¹r, आशिवमात्मनः bfk.

136. ^aNow the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vāraśikhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m¹, (पुन)र्वारशिपान् f, (पुनर)र्वा-
रशिपान् k.

^a This and the following two śloka (136-138) are quoted in the Nītimāñjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतस्रमी m¹bfrn(aghm), च तिस्रमी n(bc).—^aकाव्यया m¹bfrn, ^aकाव्या r.—
मिनुष्टाव m¹fkr (Sarvānukramāṇī on vi. 75), पि नुष्टाव b, हि नुष्टाव n.—This and the
following śloka are not found in A, but only in B and m¹.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupiyā river, slew them in company with Cāyamāna.

चमेत्त्व m¹bfrn, आसाव r.—हर्षपीया^a f, हर्षपीपा^a b, हर्षपीया^a r, हर्षपीपा^a k,
पर्षपीया^a m¹ (हरियुपीया RV. vi. 27. 5).—अघानेनान् m¹rn(m), जिघानेनान् fk,
जिघानेनां b, अघानेनां n.—हृषीपतिः bn, श्रषीपतिः fkr.—The end of the *varga* is
here marked by २७ in fk, by १७ in b; in m¹ it is marked by २७, but at the end of
136 (after प्रति).

28. Story of Cāyamāna and Prastoka (concluded).

139. ^aNow these two, Abhyāvartin and Sārñjaya, having conquered the Vāraśikhas, gave manifold wealth to their preceptor Bharadvāja.

ती तु Am¹, एवं Bn.—ततो Am¹fk, ताव् r, wanting in b.—आवर्त्तिसार्जयो hm¹r,
आवर्त्तिसार्जयो b, आवर्त्तिसार्जयो f, आवर्त्तिनः शशी k, प्रसोकः शार्जयो मृधे
n.—इदनुर्विविधं वसु hm¹r bfk, विविधां दक्षिणां ददी n.

^a This and the following śloka are quoted in the Nītimāñjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga ^a, being seen by Indra on the road, proclaimed that gift with the (stanzas)^b 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

दद्यान् Am¹, दौ च B.—तद्दे A, तद्दे B.

II.

D d

^a Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Āṛṣānukramaṇī, vi. 6, 8. ^b Though the number of stanzas is not mentioned, the plural *ābhīḥ*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m¹, but only in b¹kr²r⁵r⁷: after it b¹kr repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn ^a are occasionally ^b (*prasāṅgāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*) ^c.

प्रसङ्गात्विह m¹, प्रसङ्गा लिह A, प्रसङ्गाविह b, प्रसङ्गात्विह f, प्रसंगान्निह k, प्रसङ्गा-
दिह r.—राधीतर सुतो hdm¹r¹r⁴r⁶, राधंतरीसुतः b, मारधंतरीसुतः f, मारधंतरिसुतः
k, राधीतरीसुतः r.—The end of the *varga* is here marked by २८ in m¹fk, by २० corrected to २८ in b, not at all in hd.

^a That is, RV. vi. 75, as the one under discussion. ^b That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). ^c On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

Maṇḍala vii.

29. Pedigree of Vasistha. Kaśyapa's wives.

143. ^aThe son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa :

मारीचः m¹r¹bn, मारीचिः hdfk.—सुनिः A, भवत् B.—जाया hm¹r¹b¹fk, जाता r¹r⁴r⁶.

^a The following passage (143-155) is quoted in the Nītimajjari on RV. vii. 104. 16.

B 144. Aditi^a, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः कासा r, दनुदासा m¹, दनुदासा f, दनुदासा k, गुडावसा b, दनुदासा n (दनुडा g, दनुडी m, दनिया h).—सिंहिका सुनिः r, सिंहिकाविनी m¹kr²n, सिंहिकाविनी f, सिंहिकावि b, सिंहिकाविधी n(g).—क्रोधावशा r, मोधा वृषा fm¹n, मोधा वृषा b, मोधा वृषा k.—वरिष्ठा bk¹rn(gh), वरिष्ठा n.—सुरमिर् bn, सुरमिर् f, सुरमिर् k, चतुर्मिर्

m¹.—विनता m¹bn, वितता fk.—This śloka and 145^{ab} are wanting in A, but they are found in B and m¹.

* The names of the thirteen daughters of Dakṣa enumerated in 144 and 145^a are the same as those given in Mahābhārata i. 2520, with the exception of Varisthā and Surabhi, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

*aditir dūtīr danuḥ kālā danāyūḥ stūṭikā tatā,
krodhā pradhā ca vīśvā ca vinatā kapilā munīḥ,
kadrūś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Op. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kāśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

बहुषेवेति bm¹n, बहुषेवेति kr.—सुरासिब hm¹r, सुराः सिबाः bn, सुरा सिबा fk.—145^d=vii. 68^b.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm¹r, नाम fkn, नीम b.—द्वादशा^a Bn, द्वादशो A.

B 147. (These were) Bhaga, Aryaman, and Amśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

ॐमांसस r, ॐमांसस fk, ॐमांसस m¹bn.—This śloka is found in B and m¹ only.—The end of the *varga* is here marked by २९ in bfk, not in m¹ (nor in hd, as the śloka is wanting in these MSS.).

30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तप्यन्ते hm¹r, वज्रान्ति br⁶, वज्रोच n, वज्रोच fk.—मित्रस वरुणस ह rn, मित्रस वरुणः सह hdm¹, मित्रस वरुणः सह f, मित्रस वरुण सह k, मित्रस वरुणे सह b, मित्रस वरुणस च r¹r⁶, वरुणः सह r²r³.

149. ^a Of these two Ādityas, when they saw the nymph Urvaśī at a sacrificial session, the semen was effused ^b. It fell into a jar containing water that stood overnight.

सन्ने ns, सन्ने ABm¹.—तत्पुंस्वे hr³r⁵r⁷ns, तः कुंस्वे m¹k, त कुंस्वे f, तत्पुंस्वे b, कुंस्वे तु r.—अपतद् hm¹rs, अपतद् fkr³r⁵r⁷n, अपतद् b.

^a The following passage (149-155^{ab}) is quoted by Sāyana on RV. vii. 33. 11 (translated by Sieg, Sagenstoffs, p. 105 f.).

^b Cp. Nirukta v. 13: *tasyā darśanān mītrā-varuṇayo retas caskanda*; also Sarvānukramaṇī i. 166: *mītrāvaruṇayor dikṣitayor urvaśīm apsarasaṃ dṛṣṭvā vāsativare kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya ^a and Vasiṣṭha, there came into being.

^a On the story of the birth of Agastya see Sieg, Sagenstoffs, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground ^a;

पतिते शुक्ले m¹r¹fk¹n, पतितं रेतः bs.—अक्षये च m¹bkr, अक्षये च s.—संभूतं च वि m¹rs, संभूतवि¹ n, स भूतवि¹ bk, स भूतवि¹ f.—This śloka is found in B and m¹ only.

^a As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152^{ab}).

B 152. while Agastya was produced in the jar, (and) Matsya ^a, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*śamyā*).

महाशुतिः brs, महाशुतिः n, महः fk, मवयवान् m¹.—महायथाः A, महातपाः Bns.—152^{ab} is found in B and m¹ only.—The end of the *varga* is here marked by ३० in hm¹fk, not in bd.

^a Cp. Sieg, Sagenstoffs, p. 106, note ².

31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya ^a; or else (because) the seer was born from a jar ^b. For measurement is made with a jar also :

हि मीयते hm¹r¹fk¹s, महीयते b, (कुंस्वे नावी)ह मीयते r¹r⁴r⁶.—153^{cd} is omitted in n.

^a In RV. vii. 33. 13 Māna appears to be a name of Agastya; cp. Sieg, Sagenstoffe, p. 106, note ⁸, and p. 108, top. ^b That is, Agastya was called Mānya either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*gr̥hyamāṇa*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)^a.

०धानं तु hm¹rbfkn, ०धानं च s.—सञ्चते br¹r⁴r⁶ns, सञ्चते fk, सञ्चयन् hdr, (परिमाणं सु)सञ्चयन् m¹.

^a This is analogous to the lotus of Brahmā.

155. There on every side the All-gods supported the lotus^a. Arising out of that water he (Vasiṣṭha) then performed great austerity.

सर्वं पुष्करं तच्च Am¹, सर्वतः पुष्करं तच्च r, सर्वतः पुष्करं तच्च b fkn, सर्वतः पुष्करि तं हि s.

^a Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by Yāska, Nirukta v. 14, with the words: *sarve devāḥ puṣkare tvāgdhārayanta*; cp. Roth, Erläuterungen, p. 64.

156. His name arose, with reference to his virtue (*gunataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw Indra who was invisible to (other) seers.

श्रेष्ठकर्मणः hm¹r, श्रेष्ठकर्मणः b, श्रेष्ठकर्मणा fr⁵r⁷, श्रेष्ठकर्मणि k.—हीङ् hm¹r, वीङ् br⁵r⁷, चङ् fk.

157. The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmaṇa (passage) 'The seers (saw not) Indra' (*r̥ṣayo vā indram*)^a.

सोममागच्छ Am¹, सोममागच्छतस् B.—ब्राह्मणात्तद्धि m¹r, ब्राह्मणा तद्धि bfk.—157^{ed} is found in B and m¹ only.—The end of the *varga* is here marked by ३१ in m¹b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

^a TS. iii. 5. 2¹: *r̥ṣayo vā indram pratyakṣam nāpaśyan; taṁ vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmāt etānt stomabhāgān abravīt*.

32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhman in the office of Brahman priest^a, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठश्च B, वसिष्ठश्च वसिष्ठश्च Am¹.—ब्रह्मकर्मणि hm¹bfk, वै ततोऽभवत् r.—यज्ञेषु hm¹r, याज्ञेषु b, आतेषु fk.—दक्षिणीयतमाश्रया Am¹, दक्षिणीयाश्रयो भवत् fk, दाक्षणीयाश्रयोऽभवत् b, दीक्षणीयाश्रयोऽभवत् r.

^a Op. RV. vii. 33. 11: *utaḡsi mātrāvaruṣo vasiṣṭhagṛvāsyā brahman manaso 'dhi jātaḥ*; TS. iii. 5. 2¹: *tasmād vāsiṣṭho brahmā kāryaḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

येऽद्यापि Am¹, अद्यापि B.—सदस्याः क्षुत्तु A, सदस्यास्त्विह B.—कर्हिचित् Ab, कर्मणि fkr.—अर्हयेद् hdr, अर्हये m¹, पूजयेद् B.—माह्वेयी श्रुतिस्त्विद्यम् Am¹, पुञ्जर्च माह्वेयी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen^a hymns (beginning) 'Agni' (*agnim*: vii. 1. 1) praised Agni; 'Enjoy our' (*juṣasva naḥ*: vii. 2) here are Āprī stanzas.

तुष्टावापिन् hdm¹, तुष्टाव वापिन् r, तुष्टाव वापिन् bfk.—स्वपिन् hdm¹, no tu in bfk (स्वपिन्).—आप्र्यस्व hdm¹r, आप्रियस्व fk, आप्रियस्व b.

^a That is, vii. 1-17, deducting vii. 2 as an Āprī hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājah*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha*: vii. 18), are addressed to Indra,

162. being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them). In the (stanza) 'No one Sudās's' (*nakiḥ sudāsaḥ*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m¹bfk, not in hd.

33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four^a (stanzas) 'Two from the grandson' (*dve naptuh*: vii. 18. 22-25). 'White-robed' (*svityañcaḥ*: vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिः A, चतुर्भिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm¹r, संवादे सूक्तमेवे fkr², संवादमेवसूक्तं r⁵r⁷.—चित्रं च सु hd, चित्रं च सु r¹r²r⁴r⁶, चित्रं त सु b, चित्रं त सु r, सति सु f, सति सु k.

^a The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *caturbhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra*: vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām*: vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ*: vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)^a.

तच तु Bhdm¹, याणि r.—अहिं तच hm¹r, अहिं देवं bfk.—मा नोऽहिर् hdm¹r, मा नोऽहिं b, मा नोऽहि f. —बुध्नम् hdb, बुध्न m¹r, मध्नम् fk.

^a The reading adopted in the text is supported by the *Sarvānukramaṇī*: '*abjām*' *aher*, *ardharca utaro* '*hīrbudhnyāya*'.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes^a in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air^b.

अहिराहन्ति m¹br, अहिः सदांसि fk.—मेघान्स r, मेघांस b, मेघांसि m¹, मेघांसि fk.—एति वा bkr, एवति वा f, एतीता m¹.—तेषु मध्यमः r, तेषु मध्यमः m¹, तेषमधीनः b, तेषमधीनः fk.—बुध्ने हि bf, - हि k, बुध्नेति r, बुध्ने हि m¹.—This śloka is not found in A, but only in B and m¹.

^a *Ahi* in *Nirukta* ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahīr ayanād*: *etiṅtarikṣe* . . . *nīrhrasitopasarga āhantiṭṭi*. ^b Cp. *Nirukta* x. 44: *yo'hīḥ sa budhnyo*: *budhnam antarikṣam*, *tannivāsāt*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam nah* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugraḥ* : vii. 38. 6^{ed}) is addressed to Bhaga, so a sacred text (states).

सूक्तं hm¹r, सूक्ते bfr²r⁵.—देवतः hdm¹, देवतः B, देवताः r.—धर्चस्व मनो hm¹r³B, धर्चस्व पादो r.—इति श्रुतिः m¹fr²r⁵r⁷, इति श्रुतः hdr³, इति श्रुतिः bk.—167^d in r reads प्रथमायामृचि श्रुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m¹bf, not in hdk.

34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5^a) has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugraḥ* : vii. 38. 6^{ed}), so also is 'Now Bhaga' (*nūnam bhagaḥ* : vii. 38. 1^{ed})^b:

तृतीयोऽथ hm¹r, तृतीयोऽस्य bfk.—पञ्चम्यामहिदेवतः Am¹, प्रथमायामृचि श्रुतिः bfk, प्रथमायामृचि श्रुतः r.—168^{ed} is wanting in A and m¹.—मूर्धं मनो m¹r, जगं मनो b, जगं मनो न मनो f, न मनो न मनो k.

^a There is no reference to this pāda in the Sarvānukramaṇī. ^b That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp. next śloka).

B 169. according to (the stanza) 'May that Savitr produce treasures'^a (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga^b.

'Upright' (*ūrdhvaḥ* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्वं f.—पक्षोर्ध्वः Am¹r², पक्षोर्ध्वं r, पक्षोर्ध्वं b, पंचार्धं f, पंचार्धं k.—पक्षोर्ध्वं मगदेवतः Am¹r², पक्षोर्ध्वं मगदेवताः r, पक्षोर्ध्वं मगदेवताः b, पंचार्धं मगदेवता f k.—169^{ab} is wanting in A and m¹.

^a The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāśuḥ suvāti savitā bhagaḥ*.

^b It is perhaps owing to this remark that the Sarvānukramaṇī states the deity of RV. vii. 38. 6^{ed} to be Savitr or Bhaga: *bhagam iti bhāgo vārdharcaḥ*.

170. (beginning) 'Winning at morn' (*prātarjitam* : vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer^a for the seers (*draṣṭṛ*)^b is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ* : vii. 41. 1)^c.

उषसांवा h m¹, उषसांवा b, उषसांवा f, उषसांवा k (अन्वोषसा Sarvānukramapī), उषसोऽन्वा r.—द्रष्टुषो वाशिरेव च b, तद्रष्टुषो वाशिरेव वा f, तद्रष्टुषो वाशिरेव च k, दृष्ट्वा वाशिरेव वा r⁶r⁷, द्रष्टुं स्वीत्वाशिरेव वा m¹, द्रष्टुं स्वीत्वाशिरेव वा h d, द्रष्टुं स स्वीत्वाशिरेव वा r.—प्रातरित्वां भगमेव h m¹r, प्रातरित्वां भगमेव b r³r⁶r⁷, प्रातुरित्वां भगमेव f k.

^a *Āśir* for *āśir* on account of the metre. ^b *Op. na uṣṣaḥ . . uchanta*, 'may the Dawns shine on us,' in RV. vii. 41. 7. ^c Whereas according to 169 this stanza would be addressed to the All-gods; cp. Sarvānukramapī: *ādyā liṅgoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner^a (*prasāṅgataḥ*) : (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)^b.

आदावने तु h d, आदावने च m¹, आदावनेषु r⁶r⁷, आदावनेषु f k, आदावनेषु b, आदावनेषु r.—अपयः h d, अपय b, अपय f, अपयं k, (च) अपयः m¹, (ति तु) अपयः r.—सूक्तिः B h m¹r³, सूक्तिषु r.—स्वन्वा B h m¹r³, मान्वा r.—अन्वावाच f k r²r⁶r⁷r³, अन्वावाच b, मान्वावाच r, अन्वास्वच h d m¹.

^a *Op. above*, iii. 52 (note also the *v. r.* there, *prātaryogāt*). ^b That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Āśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyaṃ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated^a, or else again because they share praise (*saṁstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)^b, or because of a (common) attribute (*bhaktitah*)^c.

सखीकात् h d m¹r, सखीका B.—गवसानाद् h d m¹r, गवसानाद् b, गवसाना^o f, गवसाना^o k.—मत्तितो h m¹r, मत्तितो b, मत्तितो f k.—न्यासु h m¹r, न्यास b f k.—The end of the *varga* is here marked by ३४ in m¹fk, by ३४ in b, not at all in h d.

^a 172^a = i. 19^a, 98^a; vii. 144^c. ^b Thus Indra is associated with the troop of the Maruts. ^c *Op. i.* 73, 76, 77.

35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitrī (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिकं h d b r, दधिकं f k.—रीद्रम् h d r, रीद्रम् b f, रीद्रम् k.—दाधिके h d, दाधिके b, दधिके m¹ f k, दधिकां r.—प्रचमायास्तु A m¹, प्रचमायां तु B.

174. may be recognized*. 'O Waters' (*āpah* : vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the R̥bhus (vii. 48. 1-3). The last (stanza : vii. 48. 4) is pronounced to be addressed either to the All-gods or to the R̥bhus.

देवी वा h d m¹ r b f k, देवी तु r¹ r⁴ r⁶.—174^d is omitted in r¹ r⁴ r⁶.

* That is, by their names occurring in the stanza; cp. *Sarvānukramapī* : *ādya liṅgoktadevatā*.

175. For it is thus that this entire (hymn) addressed to the R̥bhus is chanted on the tenth day in the litany to the All-gods*. 'Whose chief the sea' (*samudrajaṣṭhāḥ* : vii. 49) is (in) praise of the Waters.

शस्त्रे h m¹, शास्त्रे r³, सचे f, मचे k, शस्त्र br.—समस्तं h m¹, समस्तं च b f k r.—समुद्रज्येष्ठा अपां h r, समुद्रज्येष्ठत्वापां r¹ r⁴ r⁶, समुद्रादित्वापां b f, समुद्रादित्वाया k.—175^{a b c} omitted in r¹ r⁴ r⁶.—The end of the *varga* is here marked by ३५ in m¹ b f k, not in h d.—The last pāda is not repeated here in either b or f.

* See *ĀSS*. viii. 12. 24, quoted by Sāyana on RV. vii. 48. 4 : *datame 'hnt vaiśvadeva-śastra ārbhavanividdhānaḥ ; sūtryate hi : r̥bhukṣaṇa ity ārbhavam iti*; cp. below, vi. 108.

1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām*: vii. 50) the deities are praised in successive stanzas:

B Mitra-Varuṇa (i), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

बभस् m¹r, मभस् fb, मभस् k.—*i^{ed}* is not found in A, but only in B and m¹. It must be original as the detailed statement of the Sarvānukramaṇī is founded on it: *ā mām*: *maitravaruṇy, āgneyi, vaiśvadevi, nadistutā*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra*: vii. 53. 1-3) is to the Two Worlds (*rodasi*). There are (then) four (stanzas: vii. 54. 1-3, 55. 1) addressed to Vāstospati; the seven (following: vii. 55. 2-8) are traditionally held to be lullaby stanzas^a.

देवत्वो b f k d r, देवत्वो m¹, देवत्वो h.—वासोप्यत्वाम् h d, वासोप्यत्वाम् b, वासोप्यत्वाम् r, वासोप्यतिम् f k.—चतस्रसु Am¹, चतस्रसु f k r, चतस्रसु b.—प्रस्थापन्व चक्षः कृताः B (प्रस्थापन्वो मृचः b, प्रस्थापन्वो मृचः f, पश्चापन्वो मृचः k, प्रस्थापन्व चक्षः r), खडो प्रस्थापिनी कृताः A (पिनी कृताः r¹r²r³r⁴, पिनी कृताः h d), सप्त प्रस्थापिनी कृताः m¹.

^a Op. Sarvānukramaṇī on vii. 55: *aṣṭau*: *vāstospatyādyā* . . . *śeṣāḥ prasoṣṇīnyā upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of m¹ alone gives the correct sense clearly: 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्व, खडो being then supplied in A and चक्षः in B.—In Rgvidhāna ii. 26. 5 this hymn is described as *prasoṣṇānam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im*: vii. 56-59); the last stanza of these (vii. 59. 12) praises Tryambaka^a, the divine father.

परं Am¹, ततः B.

^a There is no mention of Tryambaka in the Sarvānukramaṇī, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat*: vii. 60-66) Mitra-Varuṇa are praised; but with the following eight (beginning) 'To meet your' (*prati vām*: vii. 67-74) the divine Aśvins.

सुतो तु br, सुतो सु f k, सुतो तो h m¹.—परिर् Am¹, सुतो B.

5. (In) 'When to-day' (*yad adya*: vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryaḥ*: vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti*: vii. 63) four and a half (1-5^{ab}) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuḥ*: vii. 66. 16)^a the eye (of the sun) is sung as the deity.

यदधीतोत्सूर्यसिद्ध hm¹bfk (यदधि° fk), यदधीतोत्सूर्य इति तिस्र r.—सौर्यस hdm¹, सौर्य r, तद्वत् bfr²r⁵r⁷, तद्वत् k.—इति तु hdr, इति (no तु) bfr²r⁵r⁷m¹.—The end of the *varga* is here marked by १ in m¹bfk, not in hd.

^a There is no statement about this stanza in the *Sarvānukramāṇi*. Cp. below (9).

2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*: vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*: vii. 66. 4-11) and the rest, are proclaimed (by him)^a to be addressed to Sūrya.

अन्वाः सर्वा अचः सौर्या br, अपत्वा सर्वा अचः सार्य fk, अपत्वा अचः सर्वास्मा m¹ (the plural of सौरी would be more consistent with 5 and 9 than that of सौर्या).—This and the following three ślokas (6-9) are found in B and m¹ only.

^a Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetāraḥ*: vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuṇa.

इमे चेतार fkm¹r, इमे चेतारम् b.—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS. are as follows: सत्ते मिचो f, स ते मिचो k, स तेत्त मिचो b, सवे मिचो r, अत्ते मिचो m¹.—मिचसु तत् m¹bfk, मितः सुतः r.

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūraḥ*: vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuṇa, Aryaman, Bhaga

वादितिर m¹bfr²r⁵, वादितिर r (=r⁷).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat*: vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuḥ*: vii. 66. 16) to be a prayer^a.

* That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramanī is clearly based on them: BD. *yad adya sūra ityādyā daśādityāḥ*, Sarvānukramanī *caturthyādyā daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ*: vii. 75–81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82–85), are (in) praise of Indra-Varuṇa.

एभ्यः m¹rbfk, एभिः hd.—°द्रावक्ष्येति Am¹, °द्रावक्ष्यती° b, °द्रावक्ष्याणि r; the whole line is चत्वारिंशो वृत्तिः in f, चत्वारिंशो वृत्तिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm¹.

3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86–89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1^{ab}) the Middle (Agni) is praised.

During^a the night Vasiṣṭha in a dream^b approached the house of Varuṇa^c.

11^{ab} is not found in A or m¹, but only in B.—स्वप्न आचरत् hm¹r, स्वप्नमाचरत् fkn(cgh), स्वप्नमाचरन् bn(am)s, स्वप्नवक्षरत् n(b), चीर्यमाचरत् r⁵.

* 11^{ed}–15^{ab} are quoted in the Nītimanjarī on RV. vii. 55. 2; and 11^{ed}–13 in Sāyaṇa on RV. vii. 55. 3. ^b See Vedische Studien, ii, p. 56 (cp. 55). ^c Cp. RV. vii. 86. 6: *svapnaś caned anṛtasya prayotā*; and vii. 88. 5: *bṛhantaṃ mānaṃ, varuṇa, . . sahasra-dvāraṃ jagamā gṛhaṃ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep^a (*vyasuṣvapāt*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him^b as well as the other attendants of Varuṇa to sleep^c.

तं तच्च bfkrrns, तं तच्च hd, त्वं तच्च m¹.—°अधावत् Am¹, °अधवर्तत Bns.—12^{ed} and 13^{ab} are not found in A, but in B and m¹ only.—दंष्ट्रम् m¹n(h)s, दंष्ट्रम् fk, वृष्टुम् b, द्रष्टुम् rn.—13. द्वाभ्यां m¹bfks, द्विभिः rn.—असुष्वपत् m¹bfr, असुष्वयत् k, असुषुपत् n, असुषुपत् s.—स तं Am¹, एवं Bns.—प्रस्त्रापयामास bfrn, प्रस्त्रापयामास k, प्रस्त्रापयामास hdm¹s.

^a The anomalous form *vyasuvapat* is evidently based on the refrain of RV. vii. 55-2-4, *nī su svapa*. I was therefore tempted to make the emendation *nyasuvapat*.

^b The reading of B *evam* connects 13^{ed} with 13^{ab}, that of A *sa tam*, 13^{ed} with 12^{ab}.

^c Cp. *Vedische Studien*, ii, p. 56, note ².

14, 15. Then king Varuṇa bound ^a him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)^b following four (hymns) 'The wise' (*dhīrā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)^c from him.

स्त्रीः पाशैः प्रबन्धयत Am¹ (प्रति^a m¹), स्वान्पाशान्प्रबन्धयत Bn.—स बन्ध hm¹rfkn, स बन्ध r¹r⁴r⁶, स बन्धा b.—^aभिरित hdr, ^aभिरत bfk.

15. ततः पिता hm¹bf, बन्धः पिता k, तच्चाबन्धा n.—15^{ed} is the reading of Am¹; instead of it, but after 14^{ab}, Bm¹ read:

बन्धः स¹ वाच्यैः पाशैर्ध्रुवासु खिति^a दृश्यते ।

¹ fr²r⁵r⁷, वक्षी सा k, तद्गः स b. ² r²r⁵r⁷, ध्रुवासुखिति b, चचासुखिति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m¹, after 15^{ab} (*pitā*) in bfk (as the B form of 15^{ed} comes before 15^{ab}), not at all in hd.

^a Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A). ^b That is, after the group 82-85 mentioned in 10.

^c The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvā āsu kṛtiṣu kṛiyanto vy asmat pāśaṃ varuṇo mumocat*. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra virayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)^a.

तास्त्री^a Am¹, तास्त्री^a B.—^aवाच्यः सुतो m¹r¹r³r⁴r⁶, ^aवाच्यः सुतो hd, ^aवाच्यः सुतो r, ^aवाच्यः सुतो m¹ bfk.—यासु hm¹r, यासु r²r⁵r⁷, यासु fk, यासु b.

^a See *Sarvānukramāṇī* on RV. vii. 90: *aindryaś ca yā dvivat uktāḥ*; cp. also *Śaḍguruśiṣya*.

B 17. 'Forth with longing for the heroes' (*pra vīrayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa)^a as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgt*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayam kṛtvā*) of one of its verses (*pada*)^b.

वायव्या m¹bfk, वायव्याः r.—प्राउगी° m¹r, प्रागुगी° b, प्रागुगी° fkr².

^a That is, AB. v. 20. 9. ^b That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat taraḥ* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)^a.

प्र सोता चर्ग¹ br, प्र सोता चर् f, प्र सोता च m¹k.—The words एता नव सुताः occur above, vi. 7^d.—17, 18 are not found in A, but in B and m¹ only.

^a The details given in this śloka are not mentioned in the Sarvānukramaṇi.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*saḥ* : vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ* : vii. 96. 4-6).

दुचे सरस्वाम् इति B (दुचे b fkr², द्वेचा r⁶r⁷), सुतद्यैव सरस्वांसु Am¹. I have preferred the reading of B (with the emendation च्चचा for दुचा) because it is supported by the Sarvānukramaṇi on RV. vii. 95, 96: तुतीया सरस्वते . . परासिद्धो नायत्र्यः सरस्वते.—च तिङ्गमिः h d r³, चतङ्गमिः m¹r¹r⁴r⁶, चतुर्गमिः r, चतुर्गमिः b, चतुर्गमिः f k.—The end of the *varga* is here marked by ४ in b f k, not in h d m¹.

5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa^a in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय hm^1r^3B , वर्षसहस्राणि r .— 0 रधेनेमां hdr , 0 रधेनेमान् b , 0 रधेन मा fk .— 0 नुवन् r , 0 नुवत् hd , 0 नुवत् fk , 0 नुवन् b .

* The story of Nāhuṣa and Sarasvatī is briefly referred to by Sāyaṇa on RV. vii. 95. 2.

21. 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.' The rivers replied to the king: 'How can we, who have but very little power,

वहत br^5 , हत fk , पहत $r^1r^4r^5$, वहत् hdm^1r^3 .—मागाक्षी hdm^1r^3 , मां सञ्ज्ञी $r^1r^4r^5$, मा सर्वा fk , माः सर्वाः r^5 , माः सञ्ज्ञा b .—वायवेक्यः Am^1r^2 , पयवेक्यः b , वयवेक्य fk (0 स k), वायवेक्यः r .—नद्यः स्वल्पं $hm^1b fk$, नद्यश्चाल्पं r .

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.'

मागाक्षीक्षी hdm^1 , भोगाक्षीक्षी r , सर्वाभोगाक्षी $b fk$.—सञ्ज्ञे all MSS. and r .—वार्षसहस्रिके hdm^1rb , वर्षसहस्रिके r^2r^5 , वर्षे सहस्रिके fk .—ते B , त्वा A .—नाहुष m^1r , नाहुषः $hd f$, नाहुतः k , न्यकुः b .

23. Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhu*) (him) milk (and) ghee.

वगामान् Am^1 , वगामाच B .—आपगां A , पावगीं B (b , 0 गां $fk m^1$).—सरस्वतीम् all but m^1 , which has समुद्रगाम्.—23^{ed} is the reading of B ; प्रतिजग्राह सा विनं पयः सर्पिश्च दुह्यति is that of Am^1 . I have preferred the former as it more closely follows the words of RV. vii. 95. 2: घृतं पयो दुदुहे नाहुषाच.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*; but that it ends here is indicated by the fact that the figure ५ is in b placed after 26^{ab}, which in that MS. by mistake ends similarly, viz. प्रथमस्य तृतीयया (see critical note on 26).

6. Deities of RV. vii. 97–104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Brhaspati; (then comes) a (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum*: vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah*: 101, 102) are addressed to Parjanya.

यश्चि वार्हस्यत्वमेष्टं hm^1r^3 , यम बहस्यमेष्टं च f , यम बहस्यमेष्टं च k , वार्हस्यत्वमेष्टं च b (no यश्चि), द्वे वार्हस्यत्वे ऐष्टे च r , ऐष्टे यश्चि दिवः सुते $r^1r^4r^6$.—तु परे ततः Am^1 , च ततः परे B.—उत्तमिन्द्राच्च hm^1 (उत्तमिन्दिन्द्राच्च S), उत्तमिन्द्राच्च r , उत्तमिन्द्राच्च bk , उत्तमिन्द्राच्च f .—तिस्रः स्तुः br , तिस्र स्तु f , तिस्रश्च hdm^1k .

A 26. Now the first (stanza) here^a (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Brhaspati.

B In 'At the sacrifice' (*yajñe*: vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Brhaspati.

^a 26^{ab} is the reading of Am^1 ; instead of this line B has :

आशीर्षक^b प्रथमा तच प्रथमस्तु तृतीयया ।

^b r , आशीर्मेव m^1f , आशी मेव k , आशी b .

The first pāda here is probably a corruption of 26^a (the last five syllables being practically identical), while the second seems to be due to a confusion with 24^d.

26^{ad} is not found in A, but in B and m^1 only. 26^b is redundant, as stanzas 2, 4-8 would already be addressed to Brhaspati by 25^a; while 26^a repeats the statement of 26^a; on the other hand 26^d is necessary to the sense (cp. Sarvānukramaṇī). The original reading of 26 thus seems certainly to have consisted of the single line : स्त्रीतीक्ष्णं प्रथमा तच चक्ष्वा लिङ्गावुसती । cp. Sarvānukramaṇī on vii. 97 : यश्चि . . ऐष्टादि वार्हस्यत्वमेष्टी च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)^a 'For a year' (*saṃvatsaram*: vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

स्त्रीतीक्ष्णा^a Am^1 , सहिष्णा^a B.—मक्षूकान् $bfkSs$, मक्षूकान् m^1 , मक्षूका $r^2r^5r^7$, माक्षूकम् A. I have preferred the former reading as being supported by the Sarvānukramaṇī: मक्षूकांस्तुष्टाव.

^a 27^{ab} and 28 are quoted by Sāyana in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons^a.

राषोऽन्नं $m^1 r^1 r^4 r^6 br^6 nS, s$ (v.r.), रषोऽन्नं hrfks.— 28^{ab} , occurring here in B and hdr³ (but omitted here in $m^1 r^1 r^4 r^6$), is repeated at 34^{ab} , with वसिष्ठो (A) in place of सोदासिः (B).—तस्मिन् hd, कुक्षः Bs.—The end of the *varga* is here marked by ६ in $m^1 bf$, not in hdk.

* 28^{ab} is quoted in the Nītimāñjarī on RV. vii. 104. 16.

7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākasaṃsam* : vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आपेयी $m^1 dr$, सापेयी h, अपेयी b, अपेया fk.

30. The stanza 'As if I' (*yadi vāham* : vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā* : 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti* : 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadvam* : 18) is addressed to the Maruts.

ऐहो यो मेति तु क्षुता $hm^1 r$, यो मेतीक्षु क्षुतो द्वयोः bk, यो मेतीक्षुक्षती द्वयोः f, यो मेतीक्षुः क्षुतोऽर्ध्या $r^5 r^7$.—आव्यी $hdm^1 r$, वरात्री b, वरात्री f, वरीत्री k.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya* : vii. 104. 19–22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas* : 23) the seer invokes a blessing^a

ओमी क्षुगु hm^1 , ओमीक्षुगु r, ओमी क्षगु f, ओमी न्गु b, ओमी दुगु k.—
त्वाश्विम् bkr, त्वाश्वि hdm^1 .—क्षुचि hdr, क्षुचि bfk, द्वृक्षि $r^1 r^4 r^6$.

* I have preferred the reading *āśiṣam* to *āśiṣaḥ* because it is supported by the Sarvānukramaṇī on RV. vii. 104 : *pra vartayeti pākacāndryo mā no rakṣa ity iṣer ātmana āśiṣh*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum* : vii. 104. 22) (prays) 'Slay these night-walkers of various forms'^a.

दिवि क्ष्व hdm^1 , दिवक्ष्व br, दिविक्ष्व fk.—पृथिव्यां च hdm^1 , पृथिव्याश्च br, पृथिव्योश्च fk.—पाञ्चनम् $m^1 bkr$, पाञ्चतम् hd.—उक्षुक्षयातुं rs (and RV. vii. 104. 22),

उबुक्कयातु all the MSS. (°यानु r^7) except r^5 .—This śloka is omitted in $r^1 r^4 r^6$ according to B, p. 163, note ⁹, but this statement contradicts his preceding note ⁸.

* 32^{ed} is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तखा ऋहम्यां hd, (°खः) ऋहम्यां $r^1 r^3 r^4 r^6$, सूक्तखाहम्यां m^1 fk, सूक्तखापुग्म्यां b, सूक्तखाषाहम्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa^a who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन् m^1 , कुबः B.—वसिष्ठो $hdm^1 r$, सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितसदा hr bfk, दुःखितः सदा m^1 .— $34^{ab} = 28^{ed}$ (cp. v. r. there).—वे सुतिः Am^1 , नः सुतम् B.—The end of the *varga* is here marked by ॐ in bfk, not in dm^1 .

^a For Sudāsa, as above, iv. 106, 112.

Maṇḍala viii.

8. Story of Kaṇva and Pragātha.

35. ^a Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°जातावुषतुः hdr, °जा औषतुः b, °जाता उषेतुः fk. It would have been more consistent to print °जाता ऊषेतुः (cp. iv. 96^o and note ^a).

* The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Śaṅguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)^a on the lap of Kaṇva's wife, did not awake.

कखपत्न्याः rn, कखः पत्न्याः fk, कखपत्न्या b, कखपत्न्यां hdm^1 .—खपत् $hdm^1 r^3$ $fr^3 n$, खयत् k, (गिरौ) खपत् n, अमात् $r^1 r^4 r^6$, खपन् br.—कखस्रोत्संगे hm^1 , कख-स्रोत्संगे d, कखशने b, कखसूत्संगे f, कखसूत्संगे k, कखसु उत्संगे n, कखसूत्सङ्गे $r^2 r^6 r^7$, कखस्रोत्सङ्गाव् r.—नान्वुध्यत hdm^1 (°ता d), नान्वुध्यत $r^1 r^4 r^6 n$, नान्वु-ध्यत b, न ख्वुध्यत f, न ख्वुध्यत $r^2 r^5 r^7$, न ख्वुध्यत k.

* The MS. evidence for *t*, that is for the neuter participle agreeing with *śtras*, is overwhelming, though *svapaṁ* would be more natural.

37. Now Kaṇva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शत्रुवामसु hrbfk, हनुवामसु n.—पापानिशङ्कया hm¹rb, पापातिशङ्कया f, प्रापतिशङ्कया k, पतितशङ्कया n.—बोधयामास hdm, बोधयामास b, बोधयामास fk.—दिधुबन्निव m¹rn, दिधुबन्निव hd, विधुबन्निव f, विधुबन्निव k, दिवबन्निव b.

38. Pragātha, becoming aware of his intention^a, stood with folded hands and chose the couple for his mother and father.

तं मावं hrb, तं मा d, मावं तं fk.—प्रवाचः hdrk, प्रवचमः b.—प्राञ्चि क्षितः bk, प्राञ्चि क्षितः f, प्राञ्चि क्षितः hdr.

* Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kaṇva^a, saw, in company with many other members of his family, the eighth Maṇḍala.

घोरो hm¹r, घोरी bfk, घोरो r¹r²r⁴r⁶.—काखो hdf, काखो b, काराखो k, कखो m¹r.—वज्रमिः सह hdm¹b, वज्रमि सह fk, वज्रमिः पितुः r.—सहित चविर् hdm¹r (गतः r), सहितः सखि b, सदित्तिरिचि f, सदित्तिरिचि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

* Cp. Sarvānukramapī on RV. viii. 1 : *sa ghaurāḥ san bhrātuh kaṇvasya putratām agāt*; Āraṇukramapī viii. 3 : *pragātho ghorajo muniḥ, sa hi ghorasya kaṇvasya bhrātā san putratām gataḥ*.

9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit*: viii. 1-4): in the stanza 'Downward his mighty' (*anv asya sthūram*: viii. 1. 34), Śaśvatī, daughter of Aṅgiras, living (*vasanti*)^a as his wife (*nārī*)^b, praised her husband^c.

वसन्ती hdm¹r, वसन्ती kr², वसन्ती bfr⁵.

* That is, living with him as his wife, though he had been turned into a woman.

^b On Śaśvatī and nārī, see above, ii. 83 and note.

^c Cp. Sarvānukramapī: *patnī cāsya ṅgīrasī śaśvatī puṁstvam upalabhya enam prīṭā gatyayā tuṣṭvā*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)^a. With the four^b stanzas 'Praise' (*stuhi*: viii. 1. 30–33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंन खुतवान् hdm¹, तमासङ्गः खुतवान् r, तं मासंतं छतवान् br⁵r⁷, तं मासं छतं छतवान् f, तं मासं छत छतवान् k.—खख A, तख B.—खुहीखुगिखतुर्निः परि-
कीर्तितम् all MSS. (खुहि खुहीति चतखनिः S).

^a Cp. Sarvānukramaṇī on RV. viii. 1: *āsaṅgo yaḥ strībhūtvā pumān abhūt sa medhyā-tīkṛtaye dānaṃ dattvā stuhi stuhitvā caturbhīr ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Sāyana on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātīthi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30–33) and was praised by his wife Sāsvatī, daughter of Aṅgiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. ^b Though *caturbhīḥ* is, as we have seen, frequently used alone as an alternative for *caturbhīḥ* (cp. next śloka), it seems hardly possible that *ṛgbhīḥ caturbhīḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *caturbhīḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30–33) the Sarvānukramaṇī has *caturbhīḥ*, the Nīti-mañjarī *ṛgbhīḥ caturbhīḥ* (Sieg, p. 41), and the Āraṇukramaṇī *ṛcām caturbhīḥ*. In the Rāmāyaṇa, however, *caturbhīḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhindu, king of Kāśī (*kāśya*)^a, is proclaimed, while with the four^b (stanzas) 'Which' (*yam*: viii. 3. 21–24) the (gift) of the liberal Pākasthāman is praised.

वाखख hbr, वाखख d, कामख fk.—पावखाखखु hm¹r, खाखख br²r⁵, खाखख fk.—मोखख hm¹r, मोखख b, मोखख f, मोखख k.

^a Cp. Sarvānukramaṇī on RV. viii. 2: *antyābhyāṃ medhātīthīr vibhindor dānaṃ tuṣṭāva*. ^b See note^b on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15–18) Śākaṭāyana thinks are addressed to Pūṣan^a; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

ही hm¹r, हु B.—उत्तरम् hm¹r, उत्तरम् b, उत्तरम् fkr⁵.

^a 43^{ab} is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19–21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūraṃ rādhaḥ*: 19).

ऐन्द्रायामिह hm¹r, *यां लिह k, *यां लिह f, *यां लिह b.—The end of the *varga* is here marked by *Q* in m¹b¹k, not in h¹d.

10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt* : viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* : 37^{ad}), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu^a.

सप्ततृशतमी b, *विशतमी f, *विंसतमी k, *तृशतमा h¹d, चिंशत्तामे r, *विंशतमा m¹.—इत्थर्धर्चो hm¹B (*र्चो f), तत्तार्धर्चो r.—दानस्तुतिः b(s), नावस्तु f, (वर्वा)ननस्तु k, दानस्तवः hm¹r.—स्तुता b, omitted in f¹k, स्तुतः hm¹r.

^a Cp. Sarvānukramapī on RV. viii. 5: *antyāḥ pañcārdharcāś caidyasya kaśor dānastutīḥ*.

46. 'Great' (*mahān* : viii. 6) is addressed to Indra : in (the stanza) containing (the word) 'ancient'^a (*pratna* : viii. 6. 30), Śākapūṇi, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

पिं वेद्यानरं स्तुतम् br, पिर्वेद्यानरः स्तुतः Am¹.—46^{ab} is omitted in f¹k.—महानिष्टं प्रवेत्ताम् Am¹, महानिष्टं प्रवेत्ताम् b, महानितीष्टदेवताम् r.—मार्त्यश्चिव r⁵, मार्त्याश्चिव hm¹br, मार्त्यश्चिव f, मार्त्यश्चु k.

^a The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam* : viii. 6. 46-48) the gift of Tirindira^a is recorded. 'Forth' (*pra* : viii. 7), the following (hymn), is addressed to the Maruts; and the three 'Hither to us' (*ā naḥ* : viii. 8-10) are addressed to the Aśvins.

तेरिदिरं hdm¹r, तेरिदिरं b¹k.—प्रति आ r, प्रेत्ता hdm¹b¹k.—*श्चिनानि च hm¹r, *श्चिनान्तः B.

^a Cp. Sarvānukramapī: *tṛco 'ntyas tirindirasya pārśvayasya dānastutīḥ*.

48. 'Thou' (*tvam* : viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra* : viii. 12. 1) are six (12-17) addressed to Indra; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14^{ab}) the god Vāstoṣpati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three^a (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

०दितिः सुता hm^1r , ०दितिसखा B.—वज्रा चतुर्धा सप्तम्या $r^1r^4r^6$, वज्रां चतुर्धा सप्तम्याम् hd , वज्रा चतुर्धिसप्तम्योर् m^1 , वज्रां चतुर्धिसप्तम्योर् B.—The end of the *varga* is here marked by १० in m^1bfk , not in hd .

^a The Sarvānukramāṇī does not specify these three stanzas.

11. RV. viii. 19 : praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agnī*), Sun (*sūrya*), Wind (*anila*)^a are (respectively) praised in successive verses (*pac-chaḥ*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34. 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पक्षस्व^० A, पक्षोस्वाम् r , वज्रास्वोम् f , वज्रास्वोम् k , वाज्रास्वोम् b .—०मिवासां Am^1 ०मिवासु r^2r^6 , ०मिवासां bfk .—प्रवाचो Am^1 , प्रवाचे B.—इति सुतिः r , इति सुताः B, इति सदा hdm^1 , इति तदा r^3 .

^a Cp. Sarvānukramāṇī on RV. viii. 18 : *parā* (9) *agnisūryānilānām*.

51. ^a in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens^b and three herds of seventy (*saptatīḥ*) cows,

सुती hdr , सुति bfk .—सप्ततीः br , सप्तमी fk , सप्ततिः m^1 , सप्तयः n .— $51^{ed}-57^{ab}$ are not found in A, but in B and m^1 only.

^a The following six and a half ślokas ($51-57^{ab}$) are quoted in the Nītimajjarī on RV. viii. 19. 37. ^b Cp. RV. viii. 19. 36 : *adāt . . pañcāśataṃ trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)^a.

अश्वीन्द्राणां m^1fkrn , अश्वीराद्वासा b .—तथैवासी m^1 , तथैवासी b , तथैवासी fkn , उरधासां r .—वृषमं fkr , वृषमं b , विविधं m^1 .—ज्ञावं $m^1n(m)$, ज्ञावं n , ज्ञावं bfr , ज्ञावं k .—अश्वेशरं $m^1frn(a)$, अश्वेशरं kr^2 , अश्वेशरं b , अश्वेशरं n .—पतिम् r , प्रति m^1fkr^2n , पति b .

* See RV. viii. 19. 37: *tiṣṭhān saptatīnām śyāvah prapeta . . diyānām patiḥ*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

०शंस च m¹bfrn, ०शंस ह r.—शंसं च all MSS. r and n (cp. v. 137).—शचीपतिः m¹bfr, पुरंदरः n (cp. v. 137^d).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens^a of the race of Kakutstha^b,

तमृषिर् br, तमृषिम् fm¹, तमृषीम् k.—काकुत्स्थ rn, काकुत्स्थ b, काकुत्स्थः k, काकुः सुत्स्थः f.—कन्याः पञ्चाशद् frn, कन्याः पञ्चाशद् b, पञ्च कन्याशद् k.—रमये bfrn(h), रमयेत् m¹, रमय n.—54^{ed}, 55 omitted in r⁷.—The end of the *varga* is here marked by ११ in bfr.

* This most probably refers to the *pañcāśataṃ vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. ^b This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure^a, the lotus treasure^b always remaining in my house.

द्यौवर्गं m¹bfr, युगपत् r⁵.—मनुहिष्यं m¹r, मनुहिष्यं n, मनुहिष्यं fk, मृष्यं b.

* Prosperity departs with its disappearance: cp. *Pañcatantra*, ii. 10; *Indische Sprüche*, 3950. ^b That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m¹frn, प्रसादान् bk.—०कर्मासी m¹bfr, ०कर्मा तु n.—कुर्वीत m¹bn, कवीत fk, करोतु r.—०वाटीं च m¹kn, ०वाटां च f, ०वाटी च b, ०वाटीश्च r.—सुरद्रुमैः r, सुरद्रुमैः b, सुरद्रुमे fk, सुरद्रुमाः m¹.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam* : viii. 21), is addressed to Indra.

सर्धासां m¹bn, सखासां f, सासर्धासां k, सर्धासां r.—द्रुमुत्तरम् Am¹, द्रुमतः परम् B.

58, 59. When^a Sobhari, son of Kaṇva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving^b.

सोमरेक्षिव Am¹, सोमरेक्षिव B.—यवान् यवुर् m¹r, यवा यवुर् hd, यवां यवुर् bfk.—59. गुष्टाव इष्टं r, गुष्टावेष्टं hd bfk.—आखवः Bn, आखुं च Am¹.—59^{ed} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १२ in bfk.

^a 58^{ed}–62^o are quoted in the Nītimajjari on RV. viii. 21. 18. ^b 59^{ed} seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramaṇī : *antye dṛce*).

13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows^a

संयुतो hm¹r³fkr²r⁵r⁷, स युतो r.—विष ऋषये तु मवां ददौ hm¹r, विषो यददौ तद् दृवेन ह r⁵r⁷n, विषो ददौ ना अलुवेरिह b, विषो दादौ नाच अलुवेरिह fk (युलु^o k).

^a The wording of the Sarvānukramaṇī, *antye dṛce citrasya dānastutiḥ*, would seem to favour the reading of B (*citro yad dadau tad dṛcena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,

सहस्रं वै hbr, सहस्रं तु n.—विजयाह m¹, विजयाह hd, निर्जयाह brn.—चोवाच hdm¹r, प्रोवाच br⁵n.—अवे: hdr, अवे m¹b, अचि n, चि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables चि सुति (sic).

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (o tyam: viii. 22) (he praised) the Aśvins^a.

समुत्पन्नो Am¹, समुद्भूतो Bn.—देवता h, देवता: n, देवना: f, देवाना: k, देवतां r, देवन्नो hd (doubtless due to the preceding उपन्नो), देवं गो r³, देवगो m¹.—Instead of 62^d and 63^{ab} as given in the text (according to hdm¹rbfk), r¹r⁴r⁶ read:

(सुत्वा) चिचं सूक्तिः परेस्त्रिभिः ।

अश्विनावपिमिच्छं चामितुष्टाव देवताः ॥

hd, but not m¹, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62^b (देवता सोतुमईसि).

^a With 62^d and 63^a cp. Sarvānukramaṇī: o tyam āśvinam . . . ūṣva . . . āgneyam.

63. The (hymn) 'Laud thou' (ūṣva: viii. 23) is addressed to Agni, and the next one 'O friends' (sakhāyah: viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (yathā varo suṣāmanē: viii. 24. 28-30), is addressed to Dawn^a.

यथा वरो सुषाम्ण्य hdbfk (वरो fk), यथा वरः सुषाम्ने r.

^a The Sarvānukramaṇī says nothing about this triplet being addressed to Uṣas, but states that it is a dānastuti of Varu Saṁsāmpa, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala: Uṣas and Indra and Soma, Agni, Sūrya, Brhaspati^a,

अष्टौ तु hm¹r, अष्टौ च b, अष्टा च fk.—सहितास्त्रेता hm¹bfk, सहिता एता r.—वक्षम् bk, वक्षम् fr, वक्षम् hdm¹.—सोमश्चापि: hdbfk, सोमश्चापि: r (cp. r in vi. 33).

^a This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (tā vām: viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve^a

The end of the *varga* is here marked by १३ in m¹b¹fk, not in hd.

^a According to the *Sarvānukramanī* only 10-12 (not 10-21) are addressed to the All-gods.

14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣaṇyāyana' (*ṛjram ukṣaṇyāyane*: viii. 25. 22-24)^a.

बह् hm¹r, चतु b, चक्र fk.—यद्वाद्वा hm¹r, यद्वाद्वा b, यद्वाद्वा (बये) f, यद्वाद्वा (बये) k.—After 66^{ab} r adds (apparently from r¹r⁴r⁶) the line:

इहो वेवेतयर्षी तु हानशक्तिप्रकाशनम् ।

which is not found in hdm¹b¹fk nor in r²r³r⁵, and which B already has (with slight variations) as 59^{ed}. The line in that place is found in B and m¹ only (see note ^b on vi. 59).—कीर्तितं तु तुचे (स्वस्मिन्) hm¹r, कीर्तनं तन्निचे fk, कीर्तनतद्वा चिचे b.—स्वस्मिन् hm¹b¹fk, तस्मिन् r.—अवमुच्यमाने hdr, अवमुच्य - योयने f, अवमुच्य - योयने k, अवमुच्ययोयने b.

^a The pratika must be read with vyūha, *ṛjram ukṣaṇyāyane*, on account of the metre.—The *Sarvānukramanī* makes no mention of a *dānastuti* here.

B 67. (What) the Aśvins, being pleased, bestowed on Suśāman, is told here^a: (viz.)

'Of you two' (*yuvoḥ*: viii. 26) is addressed to the Aśvins: 'Do thou yoke^b' (*yuṣṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तद्दिहोक्तं br, तद्दिहोक्तं fk, तद्दिहोक्तं m¹.—सुषामणि f, सुषामणि b, सुषामणि r.—67^{ab} is not found in A, but in B and m¹ only.—युवोर्युक्त्वा r, युवोर्युक्त्वा fk, युवोर्युक्त्वा bm¹, युवोर् यू hd (the fuller pratika of viii. 26. 1).—वायव्या उत्तरासु याः hdm¹r, वायव्या उत्तरी तुची bf, वायव्याउत्तरी तुची k.

^a This must refer to the following hymn: Suśāman is mentioned in the second stanza.

^b The pratika *yuṣṣva* is necessary in A, as there would be no clue to the stanzas meant: cp. *Sarvānukramanī* *viṃśatyādya vāyavyāḥ*. The reading of B, *uttarau tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarṇā^a obtained as a son from Vivasvat^b, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe*: viii. 27).

सवर्षा bfrs, सरषू hdm¹.—मनुर्नाम all MSS., r (s, v.r.), मनुं नाम s.—The text of 68^{ad} follows the reading of hdm¹r bfk; the reading of r¹r⁴r⁶ is: वैश्वदेवानि सूक्तानि जगादभिरिति स्वयम्.

^a I have followed B in reading *savarṣā*, as this is supported by Ṣaḍguruśiṣya, p. 139: *manur nāma vivasvataḥ savarṣāyām sarasyūchāyāyām jātaḥ*; the metronymic, too, of Manu is *savarṣa*. Cp. BD. vii. 1. ^b 68^{ab} is quoted by Ṣaḍguruśiṣya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten dvipadās with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities^a.

खिता hm¹r³B, खसिन् r.—ह्यासु कर्मनि: hm¹r bfk, ह्यासां नवनि: r¹r⁴r⁶.

^a Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

यच तच hm¹ bfk, यच यच r.—70^{ad} follows the reading of Am¹; the reading of B is: पृथक्कर्मस्तुतीयुक्तं तद्विद्यादिवदेवतम्.—The end of the *varga* is here marked by १४ in bfk, not in hd.

15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris^a. And in connexion with the institutor of the sacrifice (in) 'Who' (*yah*: viii. 31) the sacrifice (*ijyā*)^b is here praised.

मेषावचक्षुन् bfr, मेषावचक्षी लृन् hdm¹.—दशम्यन्त्रिसंखः m¹, दशम्याचक्ष संखः h, दशम्याच संखः d, दशमी मिचसंखः b, दशमी मिचसंखा r, दशमी संखः fk.—

०प्रसङ्गाच्च hm¹r, ०प्रसङ्गात् b, ०प्रसंगा तु fk.—य इत्थञ्च चयी सुता hdm¹, यजिरेवाच संसुता r, यजे वाच प्रकीर्तिता b, यज्ञि पाच प्रकीर्तिता fk.

^a The deities in the text of RV. viii. 29. 10 are in the plural: according to Sāyana's comment they are the Atris. The readings *mitra* and *aśvi* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. ^b The conjecture '*ya*' *ijyāgtra* is supported by the Sarvānukramaṇī, which describes the hymn thus: *yo yajāti . . atra ijyāstavo yajamānaprasaṃsā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti* : viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān* : 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu* : 15-18).

यजताम् br, यज्ञानाम् m¹fk.—यज्वा r, यज्वात् b, यज्ञा m¹, यज्ञा f, युज्ञा k.—मज्जिति r, मज्जति b, मज्जति fk, यज्जिति m¹.—This śloka is not found in A, but in B and m¹ only.

B 74. The five stanzas 'The couple who' (*yā dāmpatī* : viii. 31. 5-9) are (in praise) of husband and wife^a as sacrificers. 'Hither protection' (*ā śarma* : 10) is a prayer. The two following 'May hither come' (*aitu* : 11, 12) are addressed to Pūṣan^b; while (in) 'Since' (*yathā* : 13) Mitra, Aryaman,

यज्जनोर् br, यजिज्जर् fk, यज्ञाशीर् m¹.—या दंपती ऋचः m¹, या दंपतीवृचः br, या दंपती - - चः f, या दंपती वृचः k.—आ शर्माशीरितु r, आ शर्माशीरपि तु b, आ शर्माशीरपां m¹, अर्धशर्माशीरपि fk (०वी k).—पौष्णी परे b, पौष्णो परि m¹f, पौष्णो परि k.—मिषोऽर्यमा b f k m¹, मिषार्यमा r.—यथा b f k r, तथा m¹.—This śloka is not found in A, but in B and m¹ only.

^a Cp. Sarvānukramaṇī, *yā jīyādī pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī reaḥ*. ^b Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim* : 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*prakṛtāni* : viii. 32-34), are addressed to Indra.

सुतास्त्वच m¹b f k, सुतस्त्वच r.—75^{ab} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

16. Indra and Vyāṃsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah* : viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman^a; for the chastiser of Pāka (Indra) made love to that Dānava maiden^b,

अध इत्व r, अध इत्व b, अधय इत्व fk, अध इत्वाह hdm¹.—कन्या तं bkr, कन्यां तं f, तस्यां तु hdm¹.—स्त्रीषिङ्गेनेष्टमव्रीत् hdm¹br, स्त्राणिगतं । जज्ञव्रीत् f, स्त्राणिगती ब्रुजव्रीत् k.

^a That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sāyaṇa on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Plāyogi when he was a woman (cp. above, vi. 41). ^b And had assumed the disguise of a woman because Vyāṃsa was his enemy.

77. the eldest sister of Vyāṃsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)^a. 'By Agni' (*agninā* : viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

व्यंसस्य r²r⁷, युसस्य r¹r⁴r⁶, व्यंसस्य b, व्यंस f, व्यसस्य k, पुंसस्य hdm¹r³.—तस्यैव hm¹br, तस्य व f, तस्यैवं k, तथैव d.—युवकाम्यया hdm¹r³fk²r⁵r⁷, युवकाम्यया b, बधकाम्यया r(=r¹r⁴r⁶).—परं ततः hdm¹r, ततः परं bfk (cp. vi. 25 and 79).

^a The reading of r, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyāṃsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyāṃsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām* : viii. 42. 4-6) is addressed to the Aśvins.

ऐन्द्राणं (परम्) Am¹, ऐन्द्रापात् b, ऐन्द्रागन्वात् fkr.—ऐन्द्राणं Am¹, ऐन्द्रापाद् b, ऐन्द्रागन्वाद् fkr.—वाद्ये m¹b fkr¹r⁴r⁶, वाद्यं hdm¹.

79. The two hymns, 'These' (*ime* : viii. 43), 'With fuel' (*sam* : viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇita Prthuśravas gave to Vāsa Aśvya^a

इमे समाधिषे hdm¹bfr, इमे तु चाधिषे r¹r⁴r⁶.—ऐङ्गे ततः परे B, ऐङ्गेति चोत्तरे Am¹.—वशायाञ्चाय षs, वशायाञ्चाय hdm¹r, वशायाञ्चाय bf, वसायाञ्चाय k.

^a 79^{cd} and 80^{ab} are quoted by Śaḍguruśiṣya on RV. viii. 46 and by Śāyana on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two *pragātha* couplets 'Hither to our' (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्थिवमा^a hm¹r, स एत्थिवमा^a षs, श्येत्थिवमा^a b, श्येत्थिवमा^a f, स येत्थिवमा^a k.—^aदिनि: Am¹षs, ^aदिना B.—The end of the *varga* is here marked by १६ in m¹bfr, not in hd.

17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunitho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Trisoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yaḥ krntat*: viii. 45. 30).

सुनीचो च r, सुनीचो च m¹bfr.—द्विचत्वारिंशत् br, द्विचत्वारिंशत् f, ^aरिश्वे m¹.—82. निरि निरुत्त m¹r, निरि निरुत्त b, निरि नि - f, निरि नि - - k.—वनेष m¹r, वनेष bfr.—हता: r, हता bfr, हताम् m¹.—अविषु स्वयम् r, अविषु स्वयम् b, अविषु स्वयम् f, अविषु स्वयम् m¹.—81, 82 are not found in A, but in B and m¹ only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)^a. 'Of the sweet' (*svādoḥ*: viii. 48) is traditionally held to be addressed to Soma.

^aदित्वदेवते hdm¹, ^aदित्वदेवते fbr, ^aदित्वदेवता k.—खादोरिति श्रुतम् hm¹r, खादोरमचितम् f, खादोरमचितम् b.

^a The Sarvānukramaṇī has borrowed the words *antyāḥ pañcoṣase'pi*.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra^a; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराश्रष्टौ तु Am¹, पराशि चाष्टौ B.—तिग्मतेजसाम् hm¹r, तिग्मचेतसाम् b, तज्ज-
तेजसा f, तिग्मतेजसा k.—ऐन्द्राक्षय hdm¹, ऐन्द्राक्षति b, ऐन्द्राक्षमि kr, ऐन्द्राक्षमि f.—
वज्रदेवतः hdm¹bfk, वज्रदेवतः r.

* In the reading *aindrāṣṣy abhi*, the latter word is of course the pratika of the first Vāḷakhilya hymn (viii. 49). Cp. below, 86, note *.

85. The last stanza, 'Agni has appeared' (*acety agniḥ*: viii. 56. 5), is to Agni; the last verse (*pada*)^a sang of Sūrya (viii. 56. 5^d). Whatever wealth Praskapva gave to Prṣadhra,

अगस्त्यापिरं hm¹r, अगस्त्यापि b, अगस्त्यापि fk.—सूर्यमत्त्वं पदं r⁵r⁷, मयमत्त्वं पदं b,
सूर्यमत्त्वं पदां f, सूर्यमत्त्वपदां k, सूर्यमत्त्वपदा hm¹r.—In r¹r³(?)r⁴r⁶ 85^{ab} reads: अन्वे-
त्यपिरिति त्वस्त्रास्ततोऽपि: सूर्य एव तु.—पुषन्नय hm¹r, पुषन्नय b, पुषन्धुय f, पुषन्धुय k,
पुषन्नयु r⁵ (on the corruption of य to च and यु cp. i. 92; iii. 6).—यदसु fr, यत् वसु
k, यदसुर् b, यवसु m¹, यदसु hd.—The end of the *varga* is here marked by १७ in
m¹bfk, not in hd.

* Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, how-
ever, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrīt*: viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)^a there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*: viii. 61-66).

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तन्मूरीदिति m¹br, तन्मूरीति fk, मूरीदिति तु hd.—त्विह संस्तुतम् Am¹, परिकीर्ति-
तम् B.—86^{ab} is not found in bfr²r⁵.—निपातमाह hm¹r, निपातानाह fkr², निपा-
तेहि r⁵r⁷, निपातनेह् b.

* It is to be noted that the BD. makes no mention of the last Vāḷakhilya hymns (viii. 57-59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1-14) only contains the first eight (viii. 49-56), introduced with the words: *bālakhilyāṣṣ pare'ṣṣau* (ii. 19): 'in the following (adhyāya) the eight Vāḷakhilya hymns (are given).'—

The eleventh Vāṅkhyā hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparṇa hymns.—Only two of the MSS. of the Sarvānukramapī used by me notice the Vāṅkhyā hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

अथ चाख्युचं तितं hdm¹r², तुचे चाख्युचन्वितं r, चाख्योऽख्योऽर्थं तुचं चैनं r², चाख्योऽख्योऽर्थं तुचं चैनं b, चाख्यो चैनं तुचं चैनं fk (चिचं k).—त्वान्वितत्वं r, त्वान्वितत्वं hdm¹, त्वान्वितत्वं b, त्वान्वितं तु k, त्वान्वितं तत् f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon^a the dry land out of the water.

मीनान् m¹r, मीनां bfk.—आखं m¹r, आखि k, आखं b.—वज्रोदधिपन् r, वज्रा चाधिपन् m¹, वज्रा चाधिपन् f, वज्रा चाधिपन् k, वादादधिपन् b.—88–90^{ab} are not found in A, but in B and m¹ only.

^a *Udakṣipan*: cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातमीताखे br, शरापातांशु ते मत्स्या k, शरापातांशु मत्स्या f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10–12).

धीवराः fkr, धीवरा b, धीवरान् m¹.—बुद्धयं मा वो br, बुद्धयं मा वो f, बुद्धयं मा वो k, बुद्धमावो m¹.—मूत् bfr, मूः m¹.—स्वर्गे r, स्वर्गे च m¹, स्वर्गे fk, स्वर्गे b.—तविषां hdm¹, तविषां br, तविषां fk.—The end of the *varga* is here marked by १८ in bfk, not in hd.

19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. 'Hither thee as a car' (*ā tvā ratham* : viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā śat* : viii. 68. 14)^a praises the seasons^b.

अमिसंवन्धाद् hdr³, अग्निसंवन्धाद् m¹, अतिसंवन्धाद् r¹r⁵, इति संवन्धाद् r⁴, अमि-
संवंधा f, अमिसंवंधा k, [मातुला omitted] इमिसंवन्धा b, गर्मसंवन्धात् r. —सूयेतिषां r,
सूयेतिषां hd, सूयतिषां m¹, सुवस्विनां r²r⁵r⁷, सुवस्विना b, सुवत्सोवा fk. —सौत्वत्तुर् hm¹r,
सौत्वार्चन् b, सौत्वार्चन् fk.

^a *Upa mā śat* owing to the metre for *upa mā śat iti*. ^b The *Sarvānukramapī* says nothing of the R̥tus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19). Śaṅguruśiṅya explains the discrepancy as due to the *Devatānukramapī* (quoted by him, p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91^{ad} and 92^{ab} (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of R̥kṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11^{ab}) of the couplet 'He has drunk' (*apāt* : viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11^{cd}, 12) has Varuṇa as its divinity. 'Thou' (*tvam* : viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

आर्षाग्नेधयोर्ब hd (आर्षाग्नेधयोर् S), आर्षाग्नेधयोर्ब m¹r, आर्षपत्न-
ग्नेधाय b, आर्षपत्नग्नेधाय f. —पराः hdm¹b₉, परा fkr. —अपादिक्त्वा hm¹r,
अपादिक्त्वा bfk. —93. शिवो वसवदेवतः hdbfk, शिवो वसवदेवतः r³m¹r²r⁵, शिवा
वसवदेवताः r. —सूक्तमुत्तरं Am¹, सूक्तमुत्तरं b, सूक्तमत्तरे f, सूक्तमत्तरे k, सूक्ति उत्तरे r.

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut* : viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśah* : viii. 74, 75), are addressed to Agni.

पयःपशोवधीनां च hm¹r, अधीनां वा bfk¹r⁵. —94^b=iii. 76^d; iv. 18^b; v. 87^b; viii. 62^d.

95. With the two stanzas 'I' (*aham* : viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan^a

95^{ad} and 96^{ab} are not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १९ in bfk.

^a 95^{ad} was probably known to the author of the *Sarvānukramaṇī*: cp. *antyaś tīraṣṭ* . . . *śrutarvaṇo dānastutiḥ*.

20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)^a.

With the following (stanza he praises) the Paruṣṇī^b (viii. 74. 15); Indra with the three hymns, 'Now this' (*imam nu*: viii. 76–78).

आदादानी^a bfk, आदादानी^a m¹.—परया पद्वीमिद्धं Am¹b, परया पद्वी-
धिनिद्धं f, परया माद्वीमिद्धं k, पद्वीं परया वेद्धं r.—निति r, तिति hdbfk.

^a This line considered in connexion with the next seems very redundant and is probably a later addition. ^b The *Sarvānukramaṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*naḥi*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avīrḍhat*: 10) is addressed to the All-gods.

अयं कर्तुरिदं सौम्यं hm¹b, कर्तुरिरं सौम्यं f, कर्तुरिरं सौम्यं k, सौम्यं त्वयमित्यत्र r.—वीक्ष्वाखि पराखतः hm¹b, पराख्वाखि यानि तु r.—वेददेवमवीवृधत् hdr, वेददेवमवीवृधत् m¹, वेददेवमवीवृधत् b, वेददेवे मवीवृधत् f, वेददेवेन मवी-
विधत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85–87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमायेयमुत्तरम् hm¹rbfk, आयेयं तु ततः परम् r¹r⁴r⁶.—The text of 98^{ad} follows the reading of Am¹; the reading of B, वीक्ष्वाखिनानि सूक्तानि आ म ऐक्ष्वाखि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in bfk, not in hd.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokaś. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

21. Story of Apālā.

99. ^a There was once a girl Apālā, daughter of Atri; who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वग्दोषिणी hdr, त्वग्दूषिणी b, त्वाग्दोषिणी fk.—दृष्ट्वा hr bfk, दृष्ट्वा r¹r⁴r⁶.

^a The following passage (99-106) is quoted in the Nītimāñjarī on RV. viii. 91. 7 and Śaḍguruśiṣya on RV. viii. 91 (pp. 142 f.): see BD. vol. i, p. 135. Cp. Sāyaṇa in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Sātyāyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.³ vol. iii, pp. 33-38, where extracts from the BD., Śaḍguruśiṣya and the Nītimāñjarī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्धे जगाम सा hdr, अपामर्ते जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धं तु सायमात् §.—100^{od} comes after 103^{ab} in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāḥ*: viii. 91. 1).

कथितस्ततः m¹fn, कथितं स्तुतः bk, कथितः स्तुतः r.—This śloka is not found in A or §, but in B and n; 101^{od} is in m¹ also.

102. She pressed Soma in her mouth;
B and having pressed it she invoked Indra with the (stanza),
'Thou that goest' (*asau ya eṣi*: viii. 91. 2);
and Indra drank it from her mouth,

सा सुषाव मुञ्चे hdm¹, सा सुषाव मुञ्चात् r, सा सुषाव मुञ्चात् bfk, सा सुषाव तथा n, सुषाव स्वमुञ्चे §.—इन्द्रश्च m¹bfkn§, इन्द्रश्च A.—102^{be} are not found in A, but in B only. Śaḍguruśiṣya has two entirely different pādas in place of 102^{be}.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तद्गृहात् hdr, स तद्गृहात् m¹, शतक्रतुः Bn.—जगादिनं तुवेन तु hm¹r, जगादिनं

चिचेत सा b, सोममिन्द्रं वृचेव सा f, असौ वृते वृचेन सा r⁵r⁷, कुब तात चिकीर्षितम् n.
Ṣaḍguruśiṣya has these two lines in the following considerably modified form:

निरमात्स क्वचित्पूर्वं मचयित्वा गृहायुनेः ।

अग्निः सुत्वा वनादेष्टं कुब मा सुलचं त्विति ।

The last pāda here is nearly the same as 104^b.—The end of the *varga* is here marked by २९ in bfk, not in hd.

22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुलचम् hm¹ns, सुलचां br, सुन्वचां f.—तेन m¹bfr, तस्यै n.—104^{ad} is not found in A or s, but in Bm¹n only.—Ṣaḍguruśiṣya omits 104^a also, but has 104^b in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipya*) her through the carriage aperture (between the body) of the car and the yoke^a, drew her forth three times. Then she became fair-skinned.

रथक्षिद्रेष ताम् all MSS., r and n(hm), रथक्षिद्रे गताम् s, रथे चद्रिया ताम् n.—
सुलचं सा तु ततोऽभवत् hm¹rs, ततः सा सुलचामवत् bfr⁵r⁷n.

* Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kṛkalāsa*).

106^{ab} follows the reading of Am¹; the reading of Bn is:

तस्यां त्वचि व्यपितायां सर्वस्यां शक्योऽभवत् । (सर्वं bfrn, पूर्वं r)

The reading of A is favoured by that of Ṣaḍguruśiṣya:

तस्याः पूर्वहता या त्वग्वातिः सा शक्योऽभवत् ।

107. Yaska and Bhāguri call this hymn a story^a (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā*: viii. 91) a (hymn) addressed to Indra^b, as well as the two which come next (beginning) 'As one who drinks' (*pāntam*: viii. 92, 93).

इतिहासमिदं Am¹, इतिहासमिमं B.—याक्कमागुरी Am¹ (गुरी hd, गुरि: m¹r¹r³r⁴r⁶), याक्कमाठरी r, याक्कमातरौ bfk, याक्कमाववौ r⁵r⁷.—स्वैच्छं पावामिद्युतरे च ये hm¹r¹, सूक्ति पावामिच्छे ततः परे bfr.

^a Cp. Vedische Studien, i, p. 292 f. ^b The Sarvānukramapī combines the two statements in describing the hymn as an *itihāsa aindraḥ*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the Aitareya (Brāhmaṇa)^a to be addressed to the Rbhus; for on the third Chandoma (day)^b this hymn is chanted (*sasyate*) as one addressed to the Rbhus^c.

स्वार्मवी m¹b, स्वार्मवंची f, चार्मवी r.—उत्तरक्षीतरेयवे br, रक्ष्म इक्षितरेयवे m¹, (प्रोक्ता) तक्षीतरेयवे f.—ह्यन्डोगिके r(m¹?), ह्यन्डोगिके b, ह्यन्डोगिके f, ह्यन्डोगिके k.—This śloka is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by २२ in bfk.

^a AB. v. 21. 12; cp. Sarvānukramapī: *antyaindrārbbhavi*. ^b See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhtlingk accepts the reading *chāndogika* here=Chāndogya Brāhmaṇa. ^c Cp. BD. v. 175.

23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*garuḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95-100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

^a Soma, oppressed by fear of Vṛtra, fled from the gods;

आ स्वि° br, ह्या स्वि° Am¹fk.—इतिहासं fkr, इतिहास b.—109^{od} is not found in Am¹, but in B only.—अपचम्य तु Am¹s, अपचमाम B.

^a The following passage (109^{od}-115) is quoted by Sāyaṇa on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.² vol. iii, p. 39 f. See Vedische Studien, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13-15.

110. and he betook himself to a river named Amśumatī^a in (the country of) the Kurus. Him approached, with Brhaspati only^b, the slayer of Vṛtra^c,

नाम्ना hdm¹bfk, नामा r¹r³r⁴r⁶n, (गती°) नामीन् r, नाम s.—अवतिष्ठत् hm¹r²r⁵s, अवतिष्ठन् b, अवतिष्ठत् f, अवतिष्ठत् r¹r³r⁴r⁶, अवतिष्ठत् n.—कुक्षन् r²r⁵ns, कुक्षन् b, कुक्ष f, गुक्षन् Am¹.—क्वेन चमयाद् r, क्वेनाप्यमयाद् hdm¹, क्वेनान्वयाद् b, क्वेनासया f, वृचान्वयाद् r⁵r⁷, सोऽमयाद् s, सोऽमगाद् n.

^a Op. RV. viii. 96. 13: *ava drapso anśumatim atīṣṭhat*. ^b Op. viii. 96. 15: *bṛhaspatīnā yujendraḥ sasāke*; cp. AB. vi. 36. 14: *bṛhaspatinānā yujā*. ^c This śloka is quoted by the Nītimāñjarī on RV. viii. 95. 7.

111. being about to fight^a in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

द्योत्स्नमानः br, द्योत्स्नमाद्यन् r¹r⁴r⁶, द्योत्स्नमानं hdm¹fks.—सुसंहृष्टे^c hrbbk, च संहृष्टे: r¹r⁴r⁶.—तानायतः सोमः hdrb, तानायतः सोम f, तानायतांस्सोमं r¹r⁴r⁶.—अवस्थितः hdrbk, अवस्थितं r¹r⁴r⁶.

^a The accusative *gotśyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dr̥ṣṭvā tām āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke :

मन्वानो वृषमाद्यान् hdm¹rbfk, मन्वानं वृषमाद्यान् r¹r⁴r⁶.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m¹r, सोमेहि hdfb, सोमेसहि k, सोम मेहि r¹r³r⁴r⁶, सोम मेहि s.—113^{ad} is not found in A, but in Bm¹ only.—अनर्थं kr, अनर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113^{ad} is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m¹, which almost invariably has the additional readings of B.

24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A, औजसीव m¹s, औजसीव b, रजसीव f.—देवानादाय A m¹s, देवाना-
जसं br, देवानातं f.

115. And having drunk (him) they slew in battle nine times
ninety^a demons. All this is related in the triplet 'Down' (*ava* :
viii. 96. 13-15)^b.

अव इत्सिंसुवे hdm¹, अपि च तसिंसुवे r¹r²r³, अथव इत्सिंसुवे s, अथव
इत्सुवे B.

^a Cp. vi. 51; vii. 51.

^b 109^{ad}-115 is translated in *Vedische Studien*, vol. iii, p. 50.

B 116. (The seer praises) Indra, and the Maruts, and also Brhaspati^a :
for these are the deities of the triplet ; Śaunaka says that Indra
alone (is the deity).

इन्द्रं च b f k m¹.—बृहस्पतिम् b k m¹, उपति f.—116^{ab} is found in b f k m¹ only.—
ह्येता h m¹r²B, तस्य r.

^a In connexion with the following line, 116^{ab} seems necessary. Mitra makes no
reference to it, though it must be in his B MSS. also. As the names are in the
accusative in the MSS., I have assumed the ellipse of *stauti*, which has frequently to be
supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)^a it (the triplet) is said
to be addressed to Indra-Brhaspati.

With the triplet 'Here I' (*ayam* : viii. 100. 1-3) Nema, son of
Bhṛgu, praised^b Indra without seeing him^c.

उत्तो m¹b f k, उत्ता r.—117^{ab} is found in B and m¹ only.—तुषेनेन्द्रम् h r b f k, तुषे-
नेन्द्रम् dr⁵r⁷.—अपश्यंतं h d m¹b f, अपश्यन् तम् r⁵r⁷, अपश्यंति k, अदृशन्तम् r¹r⁴r⁶.

^a AB. vi. 36. 12.

^b *Tuṣṭōva* from 118^a.

^c *Apasyans tam* is necessary
because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am,
behold me, seer^a.'

B For Nema, being alone (*eka*) while praising (Indra), had also
said, 'There is no Indra^b.'

दृवेनायम् br, दृवेनाहम् m¹f k, पराभ्यां तु h d.—अहं पञ्च च मामृषे br, अहं पञ्च च
मामृषे m¹, अहं पञ्च च मा तुषे f, अयमस्मीति मामिति h d.—118^{ad} is found in B and
m¹ only.—सुवन्नेन r, सुवन्नेन b, सुवन्नेन m¹, सुवन्तेन f k.—The end of the *varga* is here
marked by २४ in b f k.

^a Cp. RV. viii. 100. 4 : *ayam asmi jaritaḥ pāṣya mātṛka*.

^b Cp. *ibid.*, 3 : *nendro
astiti nema u tva āha*.

25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself^a.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)^b

दर्शयन् fkr, दर्शयत् b.—119^{ab} are found in B and m¹ only.—अविस्वं वृद्धा hdm¹, अविस्वु वृद्धा r, तं वृद्धाविस्वं br²r⁵r⁷, तं वृद्धाविस्वं f.—सुग्रीतो hdr, संग्रीतो fk, संग्रीतो b.

^a Though somewhat redundant 119^{ab} is probably original, as it appears to have been known to the author of the Sarvānukramanī; cp. the statement there: *ayam iti dṛṣṭvā indra ātmānam astaut*. ^b This and the further details (119^{ad}–124^{ab}) as to RV. viii. 100 are passed over in the Sarvānukramanī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāh*: viii. 100. 8) is addressed to the Bird (*suparṇa*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hm¹rb, पानम् fk.—सीपवीं hm¹r, सीपवीं bfr²r⁵, सीपवीं k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having^a tormented these three worlds Vṛtra remained (un-assailable) by reason of his fury.

अथेमान् A, अथेमान् r²r⁵r⁷, अथेमां f, अथेमां b, अथेमां k, अथेमान् s.—स्वया hdm¹s, स्वयं r, स्वयं bf, स्वयं k.

^a The following three śloka (121^{ad}–124^{ab}) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.² vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकं हनुम् hds, तं नाशकं हनुम् r, तन्नाशकं तु b, तन्नाशकं तु fk.—हनिष्ये तिष्ठस्व विक्रन्ताम् Am¹s, हनाव विक्रन्स् तिष्ठस्वा B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतक्षीव m¹, उद्यतक्षीव hdr¹r⁴r⁶, उद्यतस्व तु bfrs, उद्यतस्व तु k.—123^{bs} is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo*: viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak*: viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं Bs, सर्वं A.—अविद्योक्तं सखित्वं A, सखे विष्णुविति त्वं B, सखे विदुविति त्वं C, सखे विष्णुविति त्वं D, विष्णुविति सखे त्वं E, सखे विष्णो इति त्वं A.

125. and the three verses^a of 'Forth' (*pra*: 5^{ab}) are to Mitra^b, Aryaman, and Varuṇa^c, the fourth (5^d) is to all the Ādityas: such is (here) the praise.

वा पादाम् r, पादश्च A, पादो (००) m¹, पादस्त्व bfk.—चार्थं rhd, (च) चर्चं r¹r²r³r⁴, (००) चर्चं m¹, (००) चर्चं bfk.—चयश्चतुर्षः hdbk, चयश्चर्चः f, च यश्चतुर्षः r, चयश्चतुर्षः m¹.

^a The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaś* is very forced: '*pra* is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.'

^b The dative *mitrāya* is probably used beside the genitives *aryamaś* and *varuṇasya* because the stanza begins with *pra mitrāya*. ^c According to the Sarvānukramaṇī, Mitra and Varuṇa only. The name of Aryaman occurs in 5^d.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me*: 7, 8) is a couplet addressed to the Aśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light^a of the sun and moon.

परा त्वादित्वा hm¹r, परमादित्वा b, चरामादित्वा f.—सौरीयं m¹, सौरीय (wrong sandhi for सौरीय) hr³B, सौरीयो (dual of सौरी) S, चोत्तरे (सौरीय) r.—उषसा b f S, उषसा k, जीवसा r²r⁵r⁷, उषसा h d r³, सौरीय (जीवसी) r.—प्रमा वा r³b f r²r⁵r⁷, प्रमा वां h d, प्रमा वांम् k, प्रमा वांम् m¹ (सूर्यप्रमास्तुतिर्वा S).—चक्षुःसूर्ययोः hm¹r³B, (जीवसी) त्वुनियं परा r.

^a Another instance of the elliptical use of the accusative (*prabhām*) governed by *stanti* to be supplied: cp. note on 116^{ab}.

127. 'Generations truly' (*prajā ha*: 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā*: 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne bṛhat*:

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च चादि r, चादि hdm¹fk, चदि b.—128^{ed} and 129 are not found in A or m¹, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised^a: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa^b also.

वाक्कातं r, वाक्काता bfk.—The end of the *varga* is here marked by २६ in bfk.

^a The Sarvānukramaṇī makes no reference to this alternative of B. ^b That is, in the Aitareya Āraṇyaka, ii. 1.

Maṇḍala ix.

27. Deities of RV. ix. 1-36.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala^a. (In the hymn) 'Kindled' (*samidhah*: ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna^b.

नवमे लिह मण्डले B, नवमे मण्डलविभिः Am¹ (hdr³; •लेऽविभिः r¹r⁴m¹).—
•वदाप्र्यक्षु hm¹r, •वदाप्रियः f, •वदाम्रियः bkr².—•क्षुताः MSS., •क्षुतः r.

^a Cp. Sarvānukramaṇī: *navamaṇḍalaṇ pāvamānaṇ saumyam*. ^b That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṃṣi*: ix. 66. 19-21), Agni is incidental (*nipātabhāj*), while in the triplet 'Our protector' (*avitā naḥ*: ix. 67. 10-12) he (Pavamāna)^a is praised together with Pūṣan.

^a Pūṣan is directly mentioned in 10, indirectly as *kapardin* in 11, and *āghṛṣi* in 12; *ayam somaḥ pavate* occurs in 11, *ayam . . pavate* in 12; cp. Sarvānukramaṇī: *avitā naḥ tisraḥ pauṣṇyo vā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te*: ix. 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām*: 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr^a.

सावित्री ऋषि^० r, सावित्र्यभि^० hm¹, सावित्र्याभि^० d (but the *ā* of *त्र्या*^० is obliterated with yellow pigment), सावित्र्याग्वा^० bfk. The *Sarvānukramāṇī* has सावित्र्यपिसावित्री (also in *Sāyana's* quotation), but *त्र्यभि*^० is probably a misprint, as my index has *agnisāvitri*.

^a According to the *Sarvānukramāṇī* the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr.

133. 'May they purify me' (*punantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*: 29) is addressed to Agni, and the two next, 'Who' (*yaḥ*: 31, 32), are (in) praise of the student of recitation^a (*svādhyāyādhyetr*).

उत्तरे च इति hr², उत्तरे च इति d, बहुतरा च इत्यत्र r, सप्तोत्तरा च इत्यत्र B.

^a Cp. *Sarvānukramāṇī*: *te pāvamāny-adhyetr-stuṣi* (RV. ix. 67. 31, 32 begin with the words: *yaḥ pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133^o cp. Meyer, *Rgvidhāna*, p. xxiii (middle).

134. In the hymn 'At the rim' (*śrakve*: ix. 73), when interpreted (*nirukte*)^a, the demon-slaying Agni^b (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)^c.

निरुक्ते hdm¹r, निरुक्ते b, निरुक्ते f k.—सक्तिः पि r, सक्तिः hdm¹, सक्तिः पी bf, सक्तिः पी k.—*वस्य* पि Am¹ (*वस्य* पि r¹r⁴r⁶), *वस्य* B.—*चोषति* hm¹r, *चाषति* bk.—The end of the *varga* is here marked by २७ in m¹ bfk, not in d.

^a I was for a long time inclined to adopt the emendation *śruktaḥ*, meaning 'in the hymn *śrakve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense. ^b There is no mention of Agni *rakṣoḥan* here in the *Sarvānukramāṇī*; but *Sāyana* on RV. ix. 73. 5 explains *apa dhmanāti* .. *tvacam asiknīm* by *rākṣasam* .. *apaghnanti*. ^c There is no reference to this statement in the *Sarvānukramāṇī*. Cp. *Nirukta* xiv. 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*rbhur dhīraḥ*: ix. 87. 3^b) should be held to be addressed to Ṛbhu^a. Now three gods are here^b mentioned incidentally (*nipāta*) in three verses (*pāda*)^c:

आर्मवसु r, आर्मवसु fk, आर्मवसु m¹, आर्मवसु b.—मवेत्पाद् fr, मवेत्पाद् k, मवेत्पाद् m¹, मवेत्पाद् b.—अमुधीर r, अमुधीर m¹, अमुधीर bfk.—निपातेषु चिमिः पाद्: r, निपाते चाष्टायास् fk, निपातेचाष्टायास् bm¹.—इहोदिताः bfr, इहेरिताः m¹.—135 is found in B and m¹ only.

^a There is no reference to this *pāda* in the *Sarvānukramaṇī*. ^b This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136^{ab}. It is not clear to me of what 135^c, according to the reading of bfrkm¹ (which is one syllable short), is a corruption. ^c That is, RV. ix. 96. 6^{ab}.

136. three (deities) are mentioned^a with these three (verses), each containing a couplet^b, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6^{ab}); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul^c.

तिस्रोक्तास् m¹r, तिस्रोक्ता hd, तिस्रोक्ता b, तिस्रोक्ता fk.—चिमिस्त्वैतेर् kr, चिमिस्त्वैते m¹, चिमिस्त्वैते h, चिमिस्त्वैते d, चिमिस्त्वैते b, स्त्वैतेर् f.—दुषा दुषेः hdm¹, दुषेर्दुषेः r, दुषे द्रवा b, इषेर्दुषेः fk.—सूर्यवक्षात्मवक्ष्यापि hd, सूर्यवक्षात्मवक्ष्यापि r¹r⁴r⁶, सूर्यवक्षात्मवक्ष्यायम् B.—सोम एव वा Am¹, सोम इत्यपि B.—136^c = 134^c.

^a *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. ^b I understand this to mean that each *pāda* here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavinām; ṛṣir viprāṇām, mahiṣo mṛgāṇām; śyeno gṛdhṛāṇām, svadhitr vanānām*. ^c RV. ix. 96. 5, 6 are commented upon in the *Nirukta* *Parīśiṣṭa*, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The *Sarvānukramaṇī* makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śacī asked (the) seers^a, 'In this great time of distress, by what activity do you live^b?'

वर्तव्यां hdr, वर्तव्यां f, वर्तव्या k, वर्ततां b.—जीवय b, जीवया fk, जीवय hdr.

^a That is probably, the seers of the ninth Maṇḍala: cp. 141. ^b This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. *Nirukta* vi. 5: *indra ṛṣin papracha, durbhikṣe kena jīvatiḥ; teṣām ekaḥ pratyuvāca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)^a, a forest, the sea, a mountain, a king—by these means (*evam*) we live^b.'

ऊषिर् br, कर्म m¹, चरु fkr² (आयम् Nir.).—अस्यन्दनं bm¹(Nir.), अस्यन्दनं fr, अस्यन्दनं kr².—वनम् bfm¹r(Nir.), दनम् kr².—समुद्रः all MSS., उद्भिः Nir.—पर्वतो brNir., पर्वता m¹fk.—In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिषे नव वृत्तयः.—This śloka is not found in A.

^a I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated. ^b This is, of course, the answer of the seers; cp. 137, note ^b. The context indicates that this śloka, though found in Bm¹ only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*dāta jīvanahetavaḥ*); and Yājñavalkya iii. 42 (*āpattau jīvanāni*): cp. the Mitākṣarā on this passage.

139. In praising (Indra) the seer Śiśu, son of Aṅgiras, declared (this) to him with the hymn 'Variously' (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवनेव Am¹, अथ सुवन् B.—अषिर् fk, रिषिर् b, ह्युषिर् hm¹r.—अषिषाम् f, रिषिषाम् b, ह्यषिषाम् hm¹r.—एव Am¹, इव B.—The end of the *varga* is here marked by २८ in bfk, not in d.

29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वेषु Am¹, त्वग्रवीत्सर्वैस् bfk, (°द्रः) प्राग्रवीत्सर्वैस् r.—तपश्च hm¹r, तपश्च b, तपस्व f.—न ह्युति तपसः शक्यमिदं b, न गृह्यति तपः शक्यमिदं fk, न ह्युति तपसा शक्यं विना hd, न ह्युति तपसा शक्यं व्यना m¹, न ह्येतत्तपसा शक्यं विना r¹r²r³r⁴, नातप्ततपसः शक्यमिदं r.—ऊहं bfk, ऊह्यं hm¹r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

भुवन् hm¹r, भवन् b, भवन् f, वुवन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् hdr, पूर्वापरत् f, पूर्वापरान् bm¹.—वंशान् hm¹r, वंशान् bfk.—च hm¹r, ताः bf, ता k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study^a.

यज्ञा° hm¹r, यज्ञा° bfk.—वाग्देहभोजनेः r, वाग्देहभोजनेः f, वागुहभोजनेः b, वाग्देहतो जनेः hdr³, वाग्देहदो जनेः r¹r⁴r⁵.—स्वाध्यायफलमनुते A, ऋषिसाधोक्तमा-
मुयात् B, ऋषिसाधोक्तमिच्छात् m¹.

^a Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the *Ṛgvidhāna* (iii. 2. 5), which with reference to the *Pāvamānī* verses says : *svādhyāyapūṣyam atulaṃ pūtaḥ prāpnōti cākṣayam*.

A 144. The *Pāvamānī* *Gāyatrīs*^a are the supreme Brahma, the bright, eternal light^b. He who here at his latter end (*ante*), restraining his breath^c, intent on them,

नो m¹r, नो hd.—This śloka is not found in B, but in A and m¹ only.

^a Cp. *Ṛgvidhāna* iii. 1. 1 : *svādīṣṭhayeti gāyatrīḥ pāvamānīr japed dvijaḥ*; cp. *Nirukta* v. 2, 3. ^b Cp. RV. ix. 113. 6, 7 : *yatra brahmā . . . , yatra jyotiḥ aśasam*. ^c Cp. *Ṛgvidhāna* iii. 3. 5 : *prāṇān āyamyā ca dhyāyēd ante devān piṣṭā rṣin*; cp. also iii. 4. 2, 3.

145. and he who should meditate on *Pāvamāna*, the Fathers, the Gods, and *Sarasvatī*^a—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

आयेद्य हm¹r, आयेद्य f, आयेद्य b.—स्त्रोपवर्तेत h b f k r, स्त्रोपतिष्ठेत् r⁵r⁷.

^a Cp. *Ṛgvidhāna* iii. 3. 6 : *sarasvatīṃ cārcayīta payo 'mbumadhuharsipīṣā*; and iii. 2. 3 : *akṣayyaṃ ca bhaved dattaṃ piṣṭbhyāḥ paramaṃ madhu*.

B 146. This *Maṇḍala*, addressed to Soma, containing one hundred and fourteen hymns, is called '*Pāvamāna*,' and seven lessons (*anuvāka*) are (contained in it)^a.

सूक्तं यत् b f k r.—पावमानम् r, वीजमानम् b f k r².—अनुवाकाश्च f k r, आश्च b.—

The end of the *varga* is here marked by २९ in b f k.

* This śloka is not found in A or m¹, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramaṇī appears to be based on it: *navamaṇ maṇḍalaṇ pāvamānaṇ saumyam*. As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note *.) If any of them is a later addition, 144 is the most likely to be such.

Maṇḍala x.

30. Deities of RV. x. 1-8. Trīśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trīśiras, son of Tvaṣṭṛ, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

त्वाद्वसु hm¹r, त्वाद्वसु f, त्वाद्वसु k, तु त्वाद्वसु b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

तस्य hdr, तस्य br⁵.—This śloka is omitted in fkr².

149. Trīśiras, who could assume all forms (*viśvarūpadhrk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)*.

सहि hm¹rb, सह fkr²r⁵.—प्रियकाव्यया Am¹, चयकाव्यया B.—*रूपधृक् hdm¹fk, *रूपधृक् b, *रूपधृक् r.

* Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trīśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off^a those three heads of his.

तमुचिं प्रहितं bfr, तमुचिं प्रहितो k, तमुचन् प्रहितस् r¹r⁴r⁶, महितस् r³, तं सुशन्म-
हितस् hd, तं सुशन्महितस् m¹.—तुमुचि hm¹r, विविदे bfk.—ताव्याम् hdbk, तस्याम्
r¹r⁴r⁶.—शिरांसि चीक्षवाहिदत् hdr³, शिरांसि चीक्षवाहिदत् m¹r, शिरांस्त्रिवाहि-
दत्प्रमु: r²r⁷, शीर्षाववाहिदत् प्रमु: f, शीर्षाववाहिदत्प्रमु: b.

* The expressions used in RV. x. 8. 9 are: *avābhinat* and *trīṣi śirṣā parā vark*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalaviṅka*); while that with which he ate food became a partridge (*tittiri*)^a.

सुरापायम् hdbfk, सुरापायम् m¹r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

^a For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78–80).

31. Deities of RV. x. 9–14.

152. Him (Indra) divine (*brāhmī*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face^a.'

ब्राह्मी hm¹rbfk, तीव्रा r¹r⁴r⁶.—यसाद् hm¹rbfk, यस्त्वं r¹r⁴r⁶.

^a That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa^a himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah* : x. 9), for the removal of that unpropitious sin.

सुधिर् bfr, सुधिर् Am¹.—पनुत्सर्वं MSS. and r (cp. various readings of रोना-पनुति above, iii. 114).

^a Alternative seer of RV. x. 9; see Ārṣānukramapī x. 3; Sarvānukramapī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse : the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो विदिति Am¹, यो चित्सच्चायं (the fuller *pratīka*) B.

155. The two (hymns beginning) 'The bull' (*vr̥ṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yujē vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāṃsam* : x. 14) the Middle Yama^a is praised.

युवे वामम् B, युवेक्षितेन Am¹ (युवक्षि° r¹r³r⁴r⁶).—परेयिवांसमित्यत्र bfr, परेयि-वांसमितित्तिष्ण hr¹r⁴r⁶, क्षित(स्सूयते) d, परेयिवांसं सूक्तेऽक्षिण m¹.—155^d, 156^{ab}, and
II. K k

सं in 156^d are omitted in r¹r⁴r⁸ (doubtless because 155^d begins with संयुति and 156^d begins with संयुयन्ते).

* Cp. Nirukta xi. 18, where Yāska, in commenting on the words *mādhyaṃh pitarāḥ* in RV. x. 15. 1, remarks: *mādhyaṃh yama ity āhus, tasmān mādhyaṃh pitarāḥ manyante*.

156. Then the Atharvans, the Bhṛguś, the Āṅgirasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagāṇa*) connected with heaven (*dyubhakti*).

द्विरसः पितरः hdm¹ (this is the order in RV. x. 14. 6), पितरोऽद्विरसः br, पितरो पितरः fk.—सह hdm¹bfb, च ह r.—तच hdkr, लच bfm¹.—The end of the *varga* is here marked by ३९ in hm¹bfb, not in kd.

32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Āṅgirasas in the formulas; for in the verse 'Vivasvat' (*viva-svantam*: x. 14. 5^a) he (himself appears as) a Father.

संयुतो वृक्षति bfr, वृक्षति संयुतो m¹.—मन्वेषु वज्रघ्नः पादे bfr, मन्वेषु वज्रघ्नादे m¹.—157-159^{ab} are found in B and m¹ only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*saṃskārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāj*).

In the triplet 'Run past' (*ati drava*: x. 14. 10-12) the two dogs^a (are praised). The following (hymn) 'Let them arise' (*ud iratām*: x. 15) is addressed to the Fathers^b.

उदीरताम् Am¹, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

* Cp. Sarvānukramāṇi: *tṛcaḥ śvabhyaṃ*.
pitryam.

^b Cp. Sarvānukramāṇi: *udiratām* ..

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras: the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharakṣas^a.

उत्तरेण तु hm¹r³, परेष्व r.—160^{ab} is found in Am¹ only, not in bfr²r⁵ (nor presumably r⁷).—च यम^o r, च म^o hd, चाम^o fk, वाम^o b.—सहरक्षा च नाम यः B, सहरक्षणिना सह A, सहरक्षणा यमः m¹.

^a That is, *havyavāhana* is the Agni of the gods; *kavyavāhana*, of the Fathers; and *saharakṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam*: x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

स्वेतत्वववाहनसंसुतिः Am¹, स्वाह वववाहनमेव तु B (तु bfk, च r²r⁵r⁷).—देवस्य hm¹r³f, देवस्य br⁵, देवस्य kr.—सुरस्य च Am¹, सुरस्य तु B.—The end of the *varga* is here marked by ३२ in hm¹bfk, not in d.

33. Story of Saranyū: RV. x. 17.

162. Tvastr^a had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

त्रिशिराः सह hm¹bfrs(RV.), (सुस) त्रिशिराविह n, सहस्री च ह r¹r⁴r⁶, (सुस) त्रिशिरास ह s(AV.).—सरस्यं rs(RV.), सरस्यं hds(AV.), सरस्यं bfk.

^a The following story, vi. 162–vii. 6, is quoted in the *Nitimañjarī* on RV. i. 116. 6 and by Sāyaṇa on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the *Nitimañjarī* in M. M.'s RV.² vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's *Zeitschrift*, vol. i, p. 442. It is also translated by Muir, *Original Sanskrit Texts*, vol. v, p. 228. Cp. *Nirukta* xii. 10, 11 on the story of Saranyū, and Roth, *Erläuterungen*, p. 161. Sāyaṇa also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, *Sanskrit Reader*, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरस्यं s, सरस्यं br²r⁵r⁷, सरस्योर् m¹, सरस्योर् f, सरस्यु hd, सरस्यु n.—यजति hm¹r³bfrn (*Nirukta* xii. 10), याति ते s.—ती चायुमी hm¹r³bfk, तावयुमी s.—यमविह MSS. rs, यमी खाता s(AV.).—यमः hm¹rs, यमी bfk. The last pāda in Sāyaṇa (RV.) reads: द्यावां यम्या च वै यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m¹bd.—The last pāda is repeated in b, not in f.

1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

बृहा m^1rs , बृष्टा bfk , बृह्वा hd , बृहा ns (AV.), बृष्टा $r^1r^4r^6$.—मिथुनं MSS. rs , तबुनं s (AV.).—मूलापचक्रमे $bfrn$, मूला प्रचक्रमे s (cp. Nirukta xii. 10: प्रदुद्वाव), मूलोपचक्रमे $hdr^1r^4r^6m^1$.

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्यामवमयन् m^1bfrns , तस्यां प्रमवयन् hd .—राजर्विरमवत्सोऽपि Am^1 , राजर्विरासीत्स मनुर् Bns .

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvastṛ, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय m^1br , विज्ञाय hdr^3 , विज्ञाय f .—अश्वरूपिणीं $hbrs$ (AV.), अश्वसूरशी fk , आश्वरूपिणीं s .—वागी MSS. rs , वागी s (AV.).—सजसवः $m^1bfr^1r^4r^6ns$, सजसवः hdr^3 , अश्वसवः r .

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरसूच Am^1 , सरसूचं Bn , सरसूचु s , सरसूच s (AV.).—विदित्वा Am^1 , विज्ञाय Bns .—ह्यरूपिणम् hm^1rfks , हररूपिणम् b , हरिरूपिणम् r^1 .—मिथुनायोपचक्राम hm^1r , मिथुनायापचक्राम b , मिथुनायापचक्राम $r^2r^5r^7$, मिनायोपचक्राम fk .

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

धेनेन MSS. rs , धेनेन s (AV.).—मुक्तं $fkdrns$, मुक्तं hm^1s (AV.), अजन् b .—उपाविशन् bfr , उपविशन् hd , उपविशति $r^1r^4r^6s$ (AV.).—तकुक्तं rns , तकुक्तं d , तज्जुक्तं b , तकुक्तं f , तकुक्तं hm^1s (AV.).—The end of the *varga* is here marked by १ in bfk , not in hdm^1 .

2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'^a.

आघ्रातमावाङ्मुक्तात् rnf (°कु° f), °मावाङ्मुक्तात् b, °मावाङ्मुक्तात् h, °मावा-
मुक्तात् d, °मावाङ्मुक्ता k, आघ्रातमावाङ्मुक्तां तत् s.—यौ सुताव् hm¹bs, यौ सुताव् fkr,
यौ तु ताव् s (AV.), यौ तु ती r¹r⁴r⁶.—अग्निनाव् hdm¹bfrks, वाग्निनाव् r¹r⁴r⁶.

^a The quotation ends here in Sāyana (RV. and AV.), but the Nītimañjarī quotes 7^{ab} also.

7. Yāska regards this as a story^a of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

दुवे hdm¹rbfk, तुवे r⁵r⁷.

^a Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatreṭihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3^{ab}) are addressed to Pūṣan, but the two next (3^{cd}) to Agni^a; even the third (3^e) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also^b (addressed to him).

द्वावापेयाव् r⁵r⁷, द्वावापेयाव् fk, द्वावापेयाव् b, द्वौ त्वापेयाव् r, द्वौ त्वापेया
hd.—पीण्यस्त्रिस्तान्वाः परासु थाः hm¹r, पीण्य पीण्यस्त्रिस्तान्वाः परास्त्रियः b, पीण्य
पीण्यस्त्रिस्तान्वा परपस्त्रियः f, पीण्यः पीण्यस्त्रिस्तान्वापरसुचः r²r⁵r⁷.

^a The Sarvānukramanī says nothing about the last two pādas of x. 17. 3 being addressed to Agni. ^b The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsaḥ*: 11–13), Soma is praised indirectly (*parokṣa*).

सूनपेया hr, तुनपे d, तु तपेया b, तु तपेया r⁵r⁷, लेया fkr².

10. But the next (stanza), 'Rich in milk' (*payasvatī*: 14)^a, has the waters for its deities or is a benediction. The (next) four^b (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony^c.

अद्देवता^o hm¹r, अद्देवता^o b fkr²r⁵r⁷.—*वादो वा hm¹r, *वादः b, *वादः fk.—
मृत्वोरन्वे m¹, मृत्वोरन्वे hd, मृत्वोरन्वे r, मृत्वोः चातो b, मृत्वो शान्ती f.—कुप्ताश्च m¹r,
कुप्ताश्च hd, क्षिप्तास्तु br⁵, क्षिःर्मसि f.—The end of the *varga* is here marked by २ in bfk,
not in hdm¹.

^a The correct *prātika* is *payasvatīh*.
devatāh; AGS. iv. 6. 10.

^b Cp. *Sarvānukramaṇī*: *catasro mṛtyu-*
^c Cp. below, vii. 15: *antyakarmaṇi*.

3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imaṃ jīvebhyaḥ*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)^a.

आशास्ते m¹fk, आशास्ते br.—इमे ज्योन् r, इमो ज्यो b, इमे यो m¹, इमो रयो
(जीवन्) f.—आशास्ते m¹kr, *स f, आशास्ते b.—तेभ्यः परिधिर्म्मसि br, सुतेभ्यः परि-
धर्मसि fkm¹.—This śloka is found in B and m¹ only.

^a RV. x. 18. 4: *imaṃ jīvebhyaḥ paridhīm dadhāmi*; cp. *Sāyana*; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)^a.

तथैवाञ्जनकर्मसि B, तथा परिधिर्म्मसि A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhī*, the present śloka mentions the one which refers to *añjana*.—This śloka is wanting in m¹.

^a Cp. RV. x. 18. 7: *imā nārī .. āñjanena sarpiṣā sam viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud irṣva nārī*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)^a. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्न्यगुरोहति m¹, मृतं पत्न्यगुरोहति hd, मृतपत्नी तु रोहती r, मृतं पत्नी तु रोहति fk, मृतं पत्नी तु रोहती b, मृतमन्वाहरोहति r¹r⁴r⁶.—निगद्य m¹, निगत्वा hdr³, निगदात् bfk, निगता r¹r⁴r⁶.

* Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b: *mṛtaṃ patnīm tu rohatiṃ*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *Ṛgvidhāna* iii. 8. 4: *devaro 'nvārurukṣaṇīm ud īṣveti nivartayet*; and with *rohatiṃ* cp. below, vii. 130: *sūryām ārohatiṃ patīm*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband)^a.

This śloka is not found in A, but in B and m¹ only.

* That is, by burning herself with him on the funeral pyre. On the whole history of *Saśi* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9)^a for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m¹ only.—The second line follows the reading of B; the reading of Am¹ is:

शास्वर्थं च अपत्यक्षां धनुरित्युत्तरामुचम् । (अपत्य° r¹r³r⁴r⁶, अपत्य° h).

I have preferred the former, as it follows the text of the RV. (धनुर्हस्तादादधानो मृतस्य) and as अत्यक्षां in A seems to make no sense.—यक्षादिताः (=तृचः) B, यक्षादिते (=तृचः) Am¹: cp. next śloka.—इमंशानि चात्यक्षकर्मणि B, इमंशानिचत्यक्षकर्म सु Am¹ (चत्यक्ष° hdm¹, चत्यक्ष° r¹r³r⁴r⁶).—The end of the *varga* is here marked by ३ in bfk, not in hd.

* Cp. AGS. iv. 2. 20.

4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9)^a to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned^b, one should state the deity from the ceremony.

बृचस्त्रास्त्र r, बृचस्त्रादो bfk, बृचस्त्रास्त्र Am¹.—देवतां मृतुर् r, देवता मृतुर् hdm¹, देवता मृतुम् b, देवता मृतुक् fk.

^a I have preferred the reading *trcasya* to *dvrcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramaṇī states RV. x. 18. 7-13 to be *pitṛmedhāḥ*. ^b Cp. note ^a on l. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)^a.

Now as to the following four (stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रजापतिरसंभवे hm¹r bfk, प्रजापतिरिदं जगौ r¹r⁴r⁶.

^a Cp. Sarvānukramaṇī on the last stanza of RV. x. 18: *antyā . . prajāpatyā vā sāgniruktā*; on which Śaṅgurusīṣya remarks: *sā cāgniruktā: aprakāśadevatābhikānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones^a of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'^b.

18^{ed} follows the reading of Am¹ (०हानि अप० r, ०हान्यप० hdm¹). The reading of B is:

प्रतीचीन अद्यं स्वितामपवुज्योत्तरासु तत् । (ज्योत्तरासु bfk).

19. अहःसु Am¹, अहसु fkr²r⁵r⁷, अहस b.—दधुर् m¹, दधुर् r¹r⁴r⁶, दधुर् hdr bfk (RV. x. 18. 14: प्रतीचीनि मामहनि . . दधुः).—इत्वाशास्त्रे r, इत्वाशास्त्रे b, इत्वाशास्त्रे f, अन्वाशास्त्रे Am¹.—स्वयाश्रिवः r, स्वयाश्रिवः b, स्वयाश्रिवः f, समाश्रिवः hdm¹r³.—मां rf (RV.), मा m¹bk.—प्रयतः fkr², प्रयतः b, द्रयतः r, प्रेतः m¹.—समजीवयन् bfr, ०यत् k.—19^{ed} is found in B and m¹ only.

^a Cp. AGS. iv. 5. 7. ^b This is an attempt to interpret the obscure last stanza of RV. x. 18: *praticine mām ahani iṣvāḥ parṇam tvaṁ dadhuḥ*, &c. If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1st) is, however, addressed to Agni-Soma^a.

इतीदं तु A, इतीयं तु m¹, इदं सूक्तं B.—प्रथमायास्तु Am¹, प्रथमायास्तु B.—The end of the *varga* is here marked by ४ in hbfk, not in d.

^a Op. Sarvānukramanī: *āpaṃ gavyaṃ vā .. agniṣomiyo doṣṭiyo 'rāharcaḥ*.

5. Deities of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods^a are incidentally mentioned (2). Now the hymn which contains a line of ten syllables^b (x. 20. 1) is described as intended to avert evil (and) as connected with mind^c (*mānasa*).

सूक्तमुच्यते Am¹, सूक्तमुत्तरम् B.

^a 'Both the gods' (*ubhau devau*) is rather vague : the two mentioned in the second stanza are Indra and Agni. The Sarvānukramanī makes no reference to the deities of RV. x. 19. 2 and 6. ^b Meyer, *R̥gvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn.

^c This hymn begins with a single verse instead of a stanza : *bhadrāṃ no apī vātaya manaḥ*. The Sarvānukramanī remarks: *ādyāḥkapadā, pāda eva vā śāntiyarthāḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21^o = *R̥gvidhāna* iii. 8. 6^a; cp. the whole śloka there:

*daśākṣaraṃ tu śāntiyarthāṃ bhadrāṃ na iti saṃsmaret;
ntīyaṃ japec okucir bhūtva; mānasaṃ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4-6) addressed to the Aśvins.

ऐङ्गायाम् Am¹b, ऐङ्गाम् fk, ऐङ्गाय r.

23. 'Happy' (*bhadrām* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27-29) are addressed to Indra : with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

परावसत् hm¹bfk, परावसतः r.—मत्तः सन् hm¹rb, मत्तः स r¹r⁴r⁶, मत्तेन f, मतेन k.

24. how he moves among beings, how he rains and protects^a is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u : x. 27. 7-14*)^b.

पाति Am¹, चाति B.—°क्षिप्तष्टामिर् B, °क्षिप्तर्धर्चे तु Am¹.—°मूर्धिति Am¹, °मूर्धिति B.

^a Op. above, iv. 34: *parās tu kathayanty agniṃ yathā varṣatī pātī ca*. ^b The details regarding x. 27 given in this and the following śloka (24-29) are altogether passed over in the *Sarvānukramaṇī*. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the *Sarvānukramaṇī*.

25. (The stanza) 'Seven' (*sapta : x. 27. 15*) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fatted ram' (*pīvānaṃ meṣam : 17*) adores Agni, Indra and Soma:

मरुत खीति hdbfk, मरुतः खीति r.—खीति वक्षम् A, पर्षन्धं खीत्यु° B.—The end of the *varga* is here marked by ५ in f only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so: 17^{ab}), while its second one (adores) Parjanya with Vāyu (17^{cd}). 'Crying aloud' (*vi krośanāsaḥ : 18*) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am¹.—सूर्यमेव तु Am¹, सूर्यमर्धति B.

27. 'These two of mine' (*etau me : x. 27. 20*) and 'This which' (*ayam yah : 21*)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe : 22*) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām : 23*) the three

27^{ab} follows the reading of hm¹rbfk; the reading of r¹r⁴r⁶ is:

एता उमौ खेताविति खूयेति वक्षमुत्तरा ।

वेक्ष्ं bfr, वेक्ष्ं k, (धनु)वेक्ष्ं hd, वेक्ष्ं r³, वेक्ष्ं m¹r¹r⁴r⁶.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada : x. 27. 23^d*) both Sun and Wind are praised together.

अखि hm¹r, अखो bfk.—खूयेति च पदे r, खूयति च पदे bfk, पदे संखूयते hm¹r³r⁶r⁷.

29. In the (stanza) 'This is thy life' (*sā te jīvātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा hm^1rb , सूर्यश्च एव वा fk .—विश्वो ह्यन्वसु Am^1 , विश्वो हीत्वच bfk , विश्वो हीत्वच r .—संवाद ऋषेः hm^1r , संवादमृषे f , संवादो मृषे k , संवादं मृषेः b .

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's ^a.

B The daughter-in-law of Indra ^b, seeing the gods had come, but Śakra had not come

30^{ab} follows the reading of B; the reading of Am^1 is:

युग्मा एव तु शक्रश्च चयुग्मा एव तु लुषेः । (०॥५०॥ hdm^1).

सुषेन्द्रस्या^a m^1r , सुषेन्द्रस्या^a fk , सुषेन्द्रस्या^a b (॥५०॥ सुवा^S).—०॥५०॥ देवान् r , ०॥५०॥ देवा m^1 , ०॥५०॥ देवी b , ०॥५०॥ देवा fk .— 30^{cd} —32 are found in B and m^1 only.—The end of the *varga* is here marked by ६ in bfk , not in m^1 .

^a Cp. Sarvānukramapī: *indrasya yujāḥ, śiṣṭā ṛṣeḥ*; Ārśānukramapī x. 12: *indro yujām ṛcām ... śiṣṭānām vasukrah*. ^b Cp. Ārśānukramapī x. 11: *indrasmuṣā vasukrasya patnī*; Sarvānukramapī: *indrasya smuṣā*.

7. Deities of RV. x. 30–33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*)^a (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma^b.'

यश्च m^1bfk , यश्च r .

^a Cp. Sarvānukramapī: *indrasya smuṣā parokṣavad indram āha*. This is clearly based on 30^d and 31^d , both found in B only.

^b Cp. RV. x. 28. 1: *mama ... tvafuro nā jagāma*: *jagṣyād dhānā uta somam paṇīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvat*: x. 28. 2).

चवादेत् m^1b , चवादेत् k , चवादेत् f , चवादेत् r .—वेवामुत्तरस्याम् m^1r , वेवामुत्तरस्याम् f , वेवामुत्तरस्याम् b .

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

'Child of Waters' (*apāṃ napāt*) with the third and the fourth (stanza).

तृतीयया hm^1r , तृतीयया b , तृतीययां fk .—चतुर्थी hm^1rbfk , चतुर्थी k .—सुतो hm^1r^3B , सुतिः r .

34. Now (the hymn) which (begins) 'Hither' (\bar{a} : x. 31) is addressed to the All-gods; the one next to that, 'Forth' (pra : x. 32), is addressed to Indra. One (stanza) 'Onward me' ($pramā$: x. 33. 1) is addressed to the All-gods; the following couplet 'Together me' ($sam\ m\bar{a}$: 2, 3) is addressed to Indra.

एति hm^1f , एती b , एदी k , प्रति r .—वैशदेवं तु Am^1 , वैशदेवं तत् B .—उत्तरम् Am^1 , उत्तरम् B .—सं मेतिष्ठो hm^1rbfk , तस्मास्त्वैष्ठो $r^1r^4r^6$.—दुषः m^1rbfk , द्रुषः hr^3 .

35. The following two (stanzas) adore Kuruśravaṇa Trāsadaśyava (x. 33. 4, 5)^a. On the death of king Mitrātithi, the seer with the following

अर्चतः b , अर्चन्तः $r^2r^6r^7$, अर्चन्त fk , अर्चन्ति Am^1 .—परे द्वे hm^1rbfk , पराः षट् $r^1r^4r^6$.—वासदक्षवम् hm^1r , वासदक्षव bfk .—तन्नपातम् hm^1b , तन्नःपातम् fk , तं नपातम् r .—The end of the *varga* is here marked by ७ in bfk , not in hdm^1 .

^a Op. Sarvānukramapī: द्वे कुरुश्रवणस्य वासदक्षवस्य दानसुतिः ।

8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four ^a (stanzas beginning) 'Of whom' (*yasya*: x. 33. 6-9) consoled his (Mitrātithi's) grandson Upamaśravas ^b. The hymn which (begins) 'The lively' (*prāvepāḥ*: x. 34) is called the praise of Dice.

प्रविषा इति $bfkr$, प्रविषा मेति hdm^1 . The Sarvānukramapī has the former *pratīka*.

^a Another instance of *caturbhiḥ* = *catasrbhiḥ*. ^b *Tan-napātam* from 35. Op. RV. x. 33. 7: *upamaśravo napān mitrātīthar ūhi*. See also Sarvānukramapī: *mṛte mitrātīthas rājñi . . ṛṣir upamaśravasaṃ putram asya (kuruśravaṇasya) vyāśokayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth ^a praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice ^b. Two (hymns

beginning) 'They are awake' (*abudhram*: x. 35, 36) are addressed to the All-gods.

अवाचान् hdm¹s, तवाचान् bkr²r⁵s. —37^a in Sāyana reads: अथ द्वादशवाचसीति.—
नवम्यावा च hm¹r^{ss}, वाच B.—वागुवाचसि hm¹r, वागुवाचि s. —137^{ad} (षयोदशी
&c.) is found in hdm¹r^{ss} only, not in bkr²r⁵. —अवांसु शेषा निन्दन्ति hdm¹, अवांसु
शेषानिन्दन्ति r, अवांसु शेषे r⁵, अवांसु शेषानिन्दन्ते f, अवांसुत् शेषां निन्दन्ते b.

^a The first four pādas of 37 are quoted by Śaṅguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhir navabhis tv akṣāḥ kṛtvaś catva nindante*. Sāyana also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.² vol. iv, p. 11.

^b The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṣiprakṣṇā cākṣakitavanindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ*: x. 36, 12–14), to be addressed to Savitr; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)^a.

This śloka is not found in A, but in B and m¹ only.

^a There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namaḥ*: x. 37) is addressed to Sūrya, 'In this' (*asmin*: x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)^a.

सौर्यमिन्द्रम् m¹kr, सौर्यमिन्द्रम् bhd, सौर्यमिन्द्रम् f. —वज्रा तु याः क्षुताः m¹r, वज्रा तु याः क्षुताः hd, वज्रां तु संक्षुता b, वज्रां तु संक्षुतः kr²r⁵r⁷, वज्रां तु संक्षुत f. —
निपातिनीक्षाः hdr, निपातिनी ताः m¹, निपातिनीक्षाः B. —सूक्तान्वी B, सूक्तान्वी
Am¹. —वैशदेवो B, वैशदेवो Am¹. The form वैशदेव, though used in the Nirukta, is found in no other passage of the BD., while वैशदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्वी.

^a There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yah*: x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

pra : x. 42-44), but in a hemistich (11^{ab}) of the last stanza of the Indra hymns (42-44)^a Bṛhaspati^b is praised.

चीणि ऐङ्गा° r, चीळीङ्गा° hdbfk.—°तमायासु सतोऽर्धर्वे r, °तमायासु सतो
र्धर्वे k, °तमायासु सतोऽर्धर्वे f r⁵ (या: r⁵), °तमायासु सतो र्धर्वे b, °तमायासु र्धर्वर्चे तु
Am¹ (स्वर्ध° hdm¹).—40^{ed} and 41 in m¹ come after 48 (at the end of the story of Ghosā).—
The end of the *varga* is here marked by ८ in bfk, not in hdm¹.

^a That is, in the last stanza of each of these three hymns, that stanza being a refrain.

^b The Sarvānukramaṇī does not mention Bṛhaspati in the refrain of RV. x. 42-44.

9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari* : x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12^{ed}) Heaven and Earth (12°) and the All- (gods: 12^d) are praised in the respective verses (*pacchah*)^a.

°तमेन तु B, °तमा तु या Am¹.—पङ्को Bhm¹r³, पङ्गा° r.

^a The Sarvānukramaṇī makes no mention of this hemistich.

B 42. ^aGhosā, daughter of Kaksīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

वष्टि° fm¹, वष्टि° bkrn.—42-48 are not found in A, but in B and m¹ only.

^a The following story (42-47) is quoted in the Nītimajjari on RV. i. 117. 7.—The author here goes back to the Aśvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां fm¹bn, महती चिन्ता r, मही चिन्ता k.—प्रपद्ये हं m¹rn(g), प्रपद्ये ह
b, प्रपद्यो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथेती m¹rn(g), यथेती fk, यथानी b, तथेती n.—मामकसात m¹bfbkrn(g),
मामकी तात n.—आराध्यावाप r, आराध्यावाय b, आराध्यावय fk, आराध्यावय m¹,
आराध्यावाप्त n, आराध्या प्राप n(g).—°मृतहजने fkr, °मृतहते m¹br⁵.—विषम् m¹fkr,
धियम् r⁵, धिपम् b.—44^{ed} (आयुरा° &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Ásvins shall be praised^a by me.'

रूपवतां च rn, रूपवतां च b, रूपता विव f, रूपता विव m¹k.—प्रादुः MSS. and r, सिद्धाः n.—ये सोधिति bfrn, यो सोधिति m¹, येः सोधिति r.—मयाश्विनी bfrn(g), मयाश्विनी kn.—The end of the *varga* is here marked by ९ in bfrn, not in m¹.

^a Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stoyete* or *yais tosyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tuṣ*, I feel no doubt that *stoyete* is the form intended (cp. 46: *stulau* . . *ásvinau* . . *prítu*).

10. Story of Ghosā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari*: x. 39, 40). The two divine Ásvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सुते द्वे यो वां परि m¹n, सूक्तानि द्वे यो वां परि fk, सूक्तानि बीषि योवा r, सूक्तानि बीषि योधा b.—मगान्तरम् m¹bfrn(g), मगान्तरे n.

47. विजरारोगां rn(g), विजरारोगा k, विजरारोगा bf, विजरारोगान् m¹, विजरारोगा n.—सुमगां m¹rn, सुमगाम् fk, सुमगाम् b.—सुहस्त्वं च सुतं rn, सुहस्त्वच सुतं f, सुहस्त्वं स्वसुतं m¹, सुहस्त्वसुतं b.—सुमिन् m¹bfr, सुमिः n, मनीः r⁵n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)^a gave to Ghosā, daughter of Kakṣivat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददुस्तत् m¹bfr, ददुस्तौ r.—यन्नासत्विति m¹br, यं नासत्विति f, ये नासत्विति kr².—कीर्त्तति m¹bfr, कीर्त्तति r.—काशीवती r, काशीवता fk, काशीवता m¹b.—न तस्मात्माचुरो नया f, न तस्मात्माचुरो नया m¹, न तस्मां माचुरो नया kr²r⁵r⁷, न तस्मात्माचुरो नया b, तथा ददुस्तौवसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note ⁵) his A MSS. (r¹r³r⁴r⁶) do not contain the passage, and his three B MSS. (r³r⁵r⁷) have the reading न तस्मां माचुरोऽनया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

^a This is probably meant to express that the Ásvins granted Ghosā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring a son like Indra, performed very severe austerities^a.

सेवन्ती hm¹fk, सेवन्ती r (एवन्ती S).—सुमहत्तपः hm¹rk, सुमहत्तमः f, सुमहत्तपः b.—The end of the *varga* is here marked by १० in f only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

^a Op. Sarvānukramanī: *vikunṭhā nāmāsuriṇdratulyaṃ putram ichantī mahat tapas tepe*.

11. Story of Indra Vaikunṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her^a, as he wished to slay the Daityas and Dānavas.

कामाक्षिने f, कामाक्षिने k, कामाक्षिने m¹, कामां क्षेने hd, कामा क्षेने b, कामं क्षेने r¹r⁴r⁶.—विबिधान् वरान् m¹bfk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्मां hdm¹rb, तस्मान् fk(S).

^a Op. Sarvānukramanī: *tasyāḥ svayam evendrah putro jajñe*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties^a and seven groups of seven.

एकदा दानवैः hdfk, एकदानवैः m¹, एकस दानवैः br¹r⁴r⁶: the reading of hdfk is the more probable, because the one दा would easily drop out before the other (as in m¹), and to write एकस would be an obvious way of replacing the lacking syllable.—समसज्यतः b, समसज्यते fk, समसज्यत r, समसज्यति hdm¹.—तेषां hm¹r, तेषां bfk.—सप्त-कान् B, सप्तधा Am¹.

^a With *jaghāna teṣāṃ navatir nava*, cp. RV. i. 84. 13: *jaghāna navatir nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xxii, p. 389). Cp. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्रा r, मित्रा hdm¹b, मित्रा fkr²r⁵r⁷.—स्वबाहु^० hm¹r, स्वबाहु^० bfk.—हेम-
रौप्यायसीः Bm¹, हेमवत्पायसीः r¹r⁴r⁶, हेमवत्पायसी hd.—इत्वा hdrfk, हित्वा b.—
पुषिवादिष्व^० hdm¹bfk, पुषिवादिष्व^० r. Mr. A. B. Keith suggests the very neat
correction पुषिवां दिष्व^० (i.e. diviava^०) owing to पुषिवां and दिवि in 53. I have,
however, retained the reading given in the text, because no MS. has an anusvāra, because
ववक्षित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा
in यथाज्ञानं is well explained by the चादि in पुषिवादि^०.—52^d is wanting in r¹r⁴r⁶.

53. On earth he exterminated both the Kālakeyas and the
race of Puloma, the archers, and in heaven the notorious (tān)
offspring of Prahlāda.

बुतादयामास hdm¹, बुता^० r, बुतादयत्सर्वान् b, बुतादयत्सर्वान् r²r⁵r⁷, बुदयन्
सर्वान् fk.—प्रह्लाद^० fkr, प्रह्लाद^० m¹b, प्रह्लाद^० hd.—दिवि Am¹, अपि r, चवि b; fk omit
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is
evidently in the right place here. Owing to this transposition the end of the *varga* is
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm¹.

12. Story of Indra Vaikuṇṭha (continued).

54. Having obtained sovereignty among the Daityas (and)
puffed up with pride by reason of his might, he began to harass
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm¹fk, राज्यं प्राप r, राक्षिष्य b.—This and the following śloka are
omitted in r¹r³r⁴r⁶.

55. Now while they were being harassed by that same Asura
of unlimited power, they fled for succour to Saptagu, most excellent
of seers, in order that (the latter) should admonish him (Indra)^a.

बाध्यमानास्तु hdm¹, बाध्यमानास्तु b, बाध्यमानास्तु r, बाधिमानास्तु f, वेधिमानास्तु k.—
तेनापि bfk, ते सर्वं m¹, ते सार्धम् hd.—तत्प्रबोधाय r, तत्प्रबोधाय b, तत्प्रबोधाय fk,
तत्प्रबोधाय hdm¹.

^a Cp. *sa buddhvā caṅtmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and
(so) he praised him with the (hymn), 'We have grasped' (*jagr̥bhma* :
x. 47)^a, as he took him by the hand.

स धैरम् hm¹r, स एणम् bk, स एतम् f.

^a Cp. *Sarvānukramanī*: *jagr̥bhma* . . *saptagur vaikuṇṭham indram tuṣṭāva*.

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three^a (hymns) 'I was' (*aham bhuvam* : x. 48-50) ;

ततः स hm¹rb, ततस्तु fkr²r⁵r⁷.—बुद्धा r, बुधा fk, बुधा hdm¹, बुता b.—तुष्टावाहं hm¹bf, तुष्टाव चाहं r²r⁵r⁷, तुष्टाव चाहं k.

^a Cp. Sarvānukramaṇī on RV. x. 47: *sa saptagustutisamḥṣṭa ātmānam uttarais tribhis tuṣṭāva*.

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma^a—

यथाकरोच्च Am¹, यथाकरोत्स br, यथाकरोत्स fk.—असं hdm¹fr, असं r¹r⁴r⁶, अश्च k.—सोमपतिं hm¹r, सोमपतिर् r¹r⁴r⁶, सो उपतिं b, सो उपति (गुप) fk, सोमपतिं r⁵.—The end of the *varga* is here marked by १२ in bfk, not in hdm¹.

^a There seems to be no distinct reference to any such myth in these three hymns.

13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others^a—

वेदेहो hm¹, वेदेहं r³, विदेहो bfrk.—ईजे च Am¹, ईजे स bfrk.—सारस्वतादिभिः hm¹r¹fk, सास्वतो दितिः b.

^a This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमत्तां r, शक्तिमत्तां b, शक्तिमत्ता m¹fk.—अपक्रियाम् b, अपक्रिया f, अपक्रिया m¹, अपक्रियाम् r.—गुपु सर्वेषु Am¹, विष्णुलोकेषु fkr, विष्णुलोके b.—आत्मनो Am¹, आत्मने (वा०) B.—वीर्यमचयम् hm¹r³, वीर्यमचयम् f, वीर्यमचयम् b, वीर्यमचयम् r.

61. ^a When the brothers ^b Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāvaka, and Agni Sahaṣsuta ^c had been shattered by the Vaṣaṭ call,

आतुषपी b, आतुषर्गो hdm¹r³r², आतुषर्गो (cp. v. r. vii. 116: चर्गे: and चापे) fk, आतुषर्ग n, चपी च rp, चपी तु r⁵r⁷ (आतुष S).—सहःसुते b, स सुते p, सह सुते fk, सह सुतो hdm¹r³r², सहस सुते r⁵, सहसः सुतो r, ऽक्षितेयुते n.

^a The following passage (61-81^{ab}), as quoted by an old MS. (p) of Ṣaḍguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nītimañjarī on RV. x. 51. 8. Cp. Sāyana's introduction to RV. x. 51 (with var. lect. in M. M., RV.² vol. iv, p. 16). ^b My expectation, expressed

in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣu agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vaṣaṭkṛēṇa vṛkṣeṣu bhrātṛṣu*), not a single letter is wanting. ^c Judging by the story

in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahaṣ suta (shortened for the sake of metre to the compound form Sahaṣsuta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agniḥ pāvakaḥ, sahaṣaḥ sutayor vāgnyor gr̥hapati-yaviṣṭhāyor vāgnyatarāḥ*; according to Ṣaḍguruśiṣya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahonāmnaḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters ^a, (and) the trees.

अपचक्राम Bn, अमिचक्राम Am¹.—देवेभ्यः B, सीचीको Am¹.—सीचीकोऽपिर् BS, मयादपिर् Am¹ p.

^a Cp. Sarvānukramaṇī: *sauciko 'gnir apaḥ pravīṣya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

पौ MSS., ऽक्षिन् n.—वेचन्त br, वेचन्त hdm¹, वेचन्त f, वेचन्त p.—देवा हस्ता-सुरान् hdm¹, हस्ता सर्वासुरान् b.—युधि hrm¹ p, युधि fbn.—The end of the *varga* is here marked by १३ in hm¹, after the preceding line in b, not at all in dfk.

14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa ^a espied him from afar. Both of them, taking him with them, went to the gods.

वरुणस्यान्वपञ्चताम् hm¹rf, वरुणस्यैव पञ्चताम् n, (यमे मेवा)वरुणो चान्वपच-
ताम् b.—उमावेनं Am¹p, उमौ चैनं bn.

^a On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said: 'O Agni, bear our oblations, and accept boons^a from us; do thou, O brilliantly shining one, attend upon us;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

बृहद् देवास्त्वेनं hdrp, बृहद्स्त्वेनं m¹, देवास्त्वेनं bn, देवाः चैनं fk.—वरं Am¹, वरान् np, वरा b, वरं f, (वह)न् k.—चाक्षताम् hm¹np, चाक्षताम् b, चाक्षानः fk, मत्तश्च r.—देवयानान् m¹, देवयानात् f, °यानात् k, देवयानां bn.—सुमान्यचः fm¹n, सुमान्यचः b.—The third line of 65 is found in b f k m¹n, but not in hdr.

^a The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *sarvān eva varān daduḥ* is used in 76.

66. Agni then answered them: 'What all ye gods have said to me I will do; but let the five races enjoy my priesthood'^a—

°चाच तानमिर् hrbk, °च तदापिस्त्वां p.—विधिं देवा m¹rbfkn, वैश्वानरा° r¹r⁴r⁶, विधिं ब्रूत hdr³, विधिं ब्रूत p.—यदूच माम् b, यदच मा fk, यदाच माम् m¹, यदात्त माम् r, °च दातुं मा r¹r⁴r⁶, यचात्त माम् p, यचात्तमात् hdr³, प्रयच्छत n.—सुषन्तां तु Am¹p, सुषन्तां च B.—होचं hdm¹r³pB, होचं r.

^a Cp. RV. x. 53. 5: *pañca janā mama hotraṇ juṣantām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*praṇīta*)^a, the son of the Lord of the House^b, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शास्वामुखः hdm¹r³bp, शास्वामुखः fk, शास्वामुखः r.—The end of the *varga* is here marked by १४ in b f k, not in hdm¹.

^a That is, the Āhavanīya fire.

^b That is, the Gārhapatya fire.

15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons^a;
B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons^b:

मनुष्याः पितरो hm^1r , मनुष्याः पशवो bfk .—यक्षराक्षसाः m^1bf , (असुरा) राक्षसा-
क्षसा p .— 68^{ed} is found in m^1bfk , but not in hd , nor is it mentioned in r .

* The last two are probably meant to form one group so as to make five altogether.

^b This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yakṣas are there omitted: *gandharvāḥ pitaro devā asurā rakṣāṃsi ity eke*. (Op. JRAS., 1894, p. 20.) Here also the last two, Yakṣas and Rākṣasas, are meant to form one group. The two lists in 68^{ab} and 68^{ed} have four classes in common: *pitarāḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uragāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska * and Aupamanyava state these to be the five races. Śākatañyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्त्रोपमन्ववितान् hdr , यास्त्रोयमन्ववितान् $r^1r^4r^6m^1$, यास्त्रोयमनवितान् k ,
यास्त्रोपमनवितान् p , यास्त्रोयमत् वितान् b .

* In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note ^b) which is practically the same as that of 68^{ed} ; while what he states to be Aupamanyava's opinion is that attributed to Śākatañyana in 69^{ed} . The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68^{ab} (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāpsarasāḥ, sarpāḥ, pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotr,' 'Adhvaryu,' 'Udgātr,' and 'Brahman.'

यजमानं च b , यजमानश्च hdm^1rfkp .—ॐध्वर्युस्योद्गा० m^1 , ॐध्वर्युश्च उद्गा० fkr^2 ,
ॐध्वर्युरयो० b .—ब्रह्मा वेति m^1 , ब्रह्मवे तान् b , ब्राह्मवे तान् fkr^2 .—वदन्ति तान् m^1 , वदति
तान् b , वदाति तान् fkr^2 .— 70^{ed} -72 are found in $b fkr^2 m^1$, but not in A .

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya * Brāhmaṇa^b—

'and (continued Agni) whatever other terrestrial creatures (*prthivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाचैव m¹fkr².—च यज्ञियाः b, च यज्ञियो fkr², ययज्ञियाः m¹ (cp. यज्ञियासः in RV. x. 53. 4).—The end of the *varga* is here marked by १५ in bfm¹, not in k.

^a See above, 69, note ^a. ^b 67-72^{ab} is a parenthetical explanation of *pañca janāḥ*.

16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice ^a;

अध्वरेऽध्वरे hm¹r, अध्वरे ध्वरे b, अध्वरे (only) f, एवमध्वरे kr².

^a This and the following śloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

च यः पयुः hdm¹r³b fkr², पयः पयुः r, (सोम) ययः पयुन् p.—महिवत्त्वानि m¹n, महिवत्त्वा नु hdr², मे देवत्त्वानि fkr², महिवत्त्वानि bpr¹r⁴r⁶.—देवतोऽसु च m¹krp, देवतोऽसु च f, देवतोऽसु च b, देवतोऽसु हि n, देवतसूचः hdr².

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñah* : x. 51. 9^a); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्तितत्त्वार्धि¹ r³, इत्तितत्त्वार्धि hdrb f, एवं प्रत्युचुः n.—यस्य Am¹r⁶, तस्य b fkr².—75^{ab} is found in hdr³fkr²r⁶n, but is wanting in r¹r⁴r⁶m¹p.

76. and thirty gods^a gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm¹r, चैव p, चैवास्य bf.—सर्वानेव hm¹r, सर्वानेतान् bfp.—देविः पुरस्तुतः hm¹r, देवेभ्य संस्तुतः bfkn (°स्त्वा f).

^a Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of *Hotṛ* (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूपाङ्गानि b, विधूमाङ्गानि m¹, विधूयाम्नानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm¹r³b¹k, होचम् fr: होच is the word used in RV. x. 51. 4.—दिक्वाङ्गा hdr, दिक्वाङ्गा bfk.—The end of the *varga* is here marked by १६ in m¹b¹fk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54-57.

78. His bone became^a the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजसं hd, सुगन्धे तेजसं b, सुगन्धं तजस (०गत् kr²) fkr².—स्नायु hdm¹p, स्नायु: bfr, प्रायु: kr², सुयु r¹r⁴r⁶.

^a The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ cakṣur gachatu vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā^a plant; his marrow, sand and gravel;

केशासु hd, केशास b¹kr.—जखानि च hm¹r¹b¹fk, जखासचा p.—चन्वाणि hdr, चन्वानि fk, चन्वाणि b.—शिवान्वचका b¹fk p, शिवान्वस्वि hdm¹r.—०तशर्करा: hdm¹b¹kr²p, ०तशर्करा: r³, ०तशर्करा: r.

^a Between the two readings *catvāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*catvā*^o) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'^a (*mahat*: x. 51-53)

विविधा hdm¹, विविध^o fk, विविधं br.

^a Cp. *Sarvānukramaṇī*: *agnih ... devaiḥ samavadad uttarais trībhīḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)^a after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhūṃ dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐन्द्रे सुते hm¹r, ऐन्द्रसूते fkp, ऐं सुते b.—तु तां सु ते bkr, तु तां सु ते f, सुतां सु ते h, सुतां सुते d.—81^{ed} and 82^{ab} are not found in A, but in B and m¹ only.

* On the pratika *tām su te* see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sakāṣute*, above, 61).

B 82. The praise here also appears as of Breath and of Soul^a.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)^b there is a triplet (3-5) to Mind (*manas*).

वैश्वदेवे च hm¹r, देवसा b, देवसां fk.—द्वितीयेऽर्थमण्युचः hdr³, द्वितीयेऽर्थमण्यो ह्युचः r, द्वितीयर्थ्यो ह्युचः m¹, द्वितीये गिरिसां सुतिः fkr², द्वितीयेगिरिसां सुतिः b.—The end of the *varga* is here marked by १८ (instead of १७) in bfk, not at all in hd.

* RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Op. BD. vi. 134, 136. ^b This pāda (82^d) in B is identical with 102^d in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Aṅgirasas in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मणसस् (cp. 85^b). र्थमणसस् is probably due to मणसस्, by the loss of one स, becoming मणस्, the lacking syllable then being supplied by र्थ, with the consequent change of ण to य.

18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers^a also (and) should be recited (in that sense) by priests (*ārtviṣa*)^b. The hymn^c (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रथमैश्वरी द्वितीयापेक्ष् hm¹r bfk, प्रथमा खिन्नापेक्षायी r¹r⁴r⁶.—तत्सोमदेवता hdm¹r f, चक्षोमदेवता b.—83^b in r¹r⁴r⁶ appears as आर्त्विष्यामपरं तु यत्, which is practically identical with 83^d. This indicates that though 83^{ed} does not occur in A (but in Bm¹ only) it was known to the copyists of some A MSS.—आर्त्विजं यत्तद् b, आर्त्विजं यद् f, आर्त्विजं च यद् kr², आर्त्विजं वा यद् m¹.—उत्तरम् bm¹fkr².

* The *pitarāḥ* are invoked in x. 57. 5. ^b Cp. Sāyaṇa's introductory remark on RV. x. 57: *mahāpitrāṇāḥ 'py etad r̥tvigbhir japyam*. ^c *Sūktam* belongs to 84.

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्तुवामस्य m¹, पक्तवामस्य fkr², यक्तवामस्य b.—संमोहात्तुवसंक्षयस्य fkr², संमा-
हंतष्टसंक्षयस्य b, संमोहात्तु विसंक्षयस्य m¹.—शुश्रूषामिहतस्य m¹, शुश्रूषामिहतस्य b, शुश्रूषां
दमिहतस्य fkr².—तु b fkr², च m¹.—This śloka is found in B and m¹ only.

85. Subandhu's life is (here) recalled^a (*jivāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku^b, the Rathaprosṭha^c, cast off^d (*vyudasya*) his domestic priests

जीवावृत्तिः hm¹r, जीवाधृत्तिं b, जीवाधृतिं f, जीवाधृतिं k.—सुबन्धोर्वा hm¹b,
सुबन्धोर्वा fk, सबन्धोर्वा r.—यदि वा hm¹rb, यद् वा f, पाद् वा k.—मनसः स्ववः m¹r,
मनसः स्ववः hdbfk (°व bfk).—°स्वाको hdrbfk, °स्वाकुः r¹r⁴r⁶, °स्वावे m¹ (cp. v. r. 96).—रथप्रोष्ठः br, रथप्रोष्टाः f, रथप्रोष्टाः kr², रथप्रोष्टान् hr³, °ष्टान् d.

^a In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

^b Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *ikṣvāko rājāsamātiḥ*.

^c Cp. RV. x. 60. 5: *asamātiṣu rathapro-*
ṣṭheṣu.

^d This word belongs to 86; cp. Sarvānukramaṇī: *purohitāṃs tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)^a. The two crafty priests named Kirāta and Ākuli^b

द्वैपदा ये hd, द्वैपदा ये b, द्वैपदान्वे m¹, द्वैपदान्वे f, द्वैपदान्वे k.—किराताकुली bkr,
किराताकुलि f, किराती कुली hdm¹r³s, कली r¹r⁴r⁶r⁵.

^a Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*. ^b On these two names cp. ŚB. i. 1. 4¹⁴ and the Śātyāyanaka in M. M., RV.³ vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best^a. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधन्त hm¹r, पुरोवंती fk, पुरोवंतः b.—वरिष्ठौ hm¹r, वरिष्ठौ fk.—गत्वा hdr,
युक्ता fk, wanting in b.—नोपायनागमि hdm¹r, नोपायनागमि b, नोपायनागमि fk.—
None of the MSS. mark the end of the eighteenth *varga*.

^a Cp. Sarvānukramaṇī: *māyāvinau śreṣṭhatamaṃ matvā purodadhe*; cp. Śaḍguruśiṣya, p. 153.

19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायाबलाश्च hm¹r, मायाच यौसाश्च b, मायालयालयाश्च f, मायालयालयाश्च k.—
सुबन्धुम् hdm¹r, सुबन्धुम् b.—°मियेततुः hdrb, मियेचतुः f, °मियेचतुः k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)^a, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers^b,

स्वासुम् hm¹rb, स्वसम् f, स्वम् k.—स्वायुष्य m¹r, स्वायुष्य hdr²r⁵, स्वायुष्य r²,
स्वायुष्य b, स्वायुष्य fk.—मतासी hdm¹r, आतरि bn, omitted in fk.

^a Cp. Sarvānukramapī: *subandhoḥ prāṇān ācikṣipatuḥ*.
quoted in the Nītimañjarī on RV. v. 60. 12.

^b 89^{ad} and 90^{ab} are

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat*: x. 58)^a.

जेषुः hm¹r, येषुः bfk.—मनसावर्तनं तस्मै bfk(8), मनसावर्तनं तस्मै r², मनसावर्त-
यन्तोऽस्मै hdm¹r.—अयुः hm¹rb, अयः fk.

^a Cp. Sarvānukramapī: *mā . . . svastyayanam japtvā . . yat . . mana-āvartanam jepuḥ*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)^a.

मेष्वार्थं hd, मेष्वार्थं m¹r (cp. RV. x. 59. 9: मेष्वार्थं).—तच्च hdm¹r²r², तच्च r, प्रेति
bfk (the pratika of RV. x. 59, because 91^{ab} is wanting in these MSS.).

^a Cp. Sarvānukramapī: *pra tāri . . . nirṛter apanodanārtham jepuḥ*.

92. Now the three verses 'Not at all' (*mo ṣu*: x. 59. 4^{ab}) are addressed to Soma, the last (4^a) to Nirṛti^a: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asuniti.

मो ध्विति तु hdm¹ r, मो ध्वित्वाः bf, मो ध्वित्वाः k.—निर्धत्ती r, निर्धत्ती hdm³ bfr².—नीतिः सुतिः परे b, नीतिसुतिः परे d, नीति सुतिः परा r, नीतिरतः परे bf, नीतिरतिः परे k.

* The statement of the Sarvānukramanī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska^a thinks the last verse (59. 6^d) is addressed to Anumati.

The end of the *varga* is here marked by १९ in bfk (not at all in hdm¹) thus giving five and a half ślokas to this *varga* (if 91^{ab} is included) and leaving five and a half for the next.

* Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6^d.

20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodasi*), while in the stanza 'Together' (*sam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च bkr, मश्च f, सोमश्च hdm¹.—अधि तु सुताः hdm³ m¹, इति तु सुता r, रिचः संसुताः b, अच संसुताः f, अच संसुतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble^a.

वे hdm¹ r, ते bfk.—खश्च hdm¹, खश्च m¹, खश्च b, (तुदुचि) खश्च f, खश्च k.

* Cp. Nirukta iv. 21: *rapo rīpram iti pāpanāmani bhavataḥ*.

96. Then with the four stanzas^a 'Hither' (*ā*: x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐस्वाकुम् hdr, ऐस्वाकुस् f, ऐस्वाकु k, ऐस्वाकम् bm¹: cp. the various readings above, vii. 85 and v. 14.

^a Here we have *rgbhīś catasrbhīś*, but in vi. 41 *rgbhīś caturbhīś*.

97. And their mother^a praised the king with (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). ^bThe king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यस्तेति माता च hdrb fk, अगस्त्यस्व स्वमा माता n.—सुतः स bm¹rs, सुतः स fk, सुतश्च hd.—समीरुस् hdr, समीरुस् b, omitted in fk, सुमीतस् s, (सुतोऽसमातिः) संहृष्टः n.

^a Cp. *Ārsānukramapī* x. 24: *svasā agastyasya mātā cṣām*. ^b The following passage (97^{od}-101) is quoted in *Sāyana* on RV. x. 60. 7. Parts of it (97-98^{ab}, 99^{od}-100^{ab}) are also quoted in the *Nītimaffjari* on RV. x. 60. 12.

98. As among the Atris^a they had also praised Agni with a *dvipadā* hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)^b is the spirit

सूतेनाय^a b fkn, सूतेनाय r, सूतेनेषां Am¹.—द्विपदेन यथापि सु hm¹r fkn(h)s, पदतुषु n, यदतुषु n(m), द्विपदं यत्तद्विषु r¹r⁴r⁶, द्विपदं यत्तद्विषु b.—अधिरथन्^a hdm¹, अधिरिथन्^a r, अधाधिरन्^a b f s, अधाधिरपि k.—एतान् rs, एवान् m¹, विनान् b, विनाम् fk, देवान् hdr³.—परिच्यसुः s, पराच्यसुः Am¹r⁵, परेच्यसु b, परेच्यसून् fkrn.—The end of the *varga* is here marked by २० in b f k, not in hdm¹.

^a That is, in RV. v. 24. ^b Cp. *Sāyana* on RV. x. 60 and his quotation from the *Sātyāyanaka* in *M. M.*, RV.² vol. iv, p. 175.

21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both). Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य वैष्वाकोर् r¹r⁴r⁶br², सुबन्धोरस्य वैष्वाको f k, सुबन्धोरस्य वैष्वाकोर् s, सुबन्धुरस्य वैष्वाकोर् hdm¹, सुबन्धुरस्य वैष्वाको r.—हितार्चिना hm¹rs, हितेविष b, हितेविषा fk.—प्रदायासुं hm¹r³r⁵s, ऋयासु bk, ऋयासु f, ऋयासून् r, ऋयासु n, ऋयासु n(hm).—जीवेत्युक्त्वा hm¹rs, जीवं त्यक्त्वा fkn, जीत्युक्त्वा b.—च hm¹r, तु b f k.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

विदिवं प्रति hm¹r, विदिवं पुनः bfrk.—इहासे hdm¹r, शिवे bfr².

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)^a.

^a According to the *Sarvānukramaṇī*, they summoned back his life with stanzas 7-11 : *parābhūṣ subandhor jīvitam āhvaṇan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit^a.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the *Āṅgirasas*.

सव्यासुं r, सव्यासुं fk, सव्यासुं hm¹b (सव्यसंज्ञं S).—इत्थसां hm¹r, इत्थसां bfrk.—
*सुग्रन् hdrk, *सुग्रत् b.—*ङ्गिरसां सुतिः hdrb, निरिसा सुतिः k, *ङ्गिरसा सुतिः f
(cp. 82).

^a Cp. *Sarvānukramaṇī* : *tam antyayā labdhasaṃjñam asprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra^a. 'May he now prosper' (*pranūnam* : x. 62. 8-11)^b and the rest are a praise of Manu, son of *Savarṇā* (*sāvarṇya*)^c.

सव्यं वेदेय सह कीर्तयन् hdr, दानं च सवां वेदेय शान्तम् hm¹, दानं च सवा
वेदे शान्तं f.—सावर्णस्य hm¹fr (= RV. x. 62. 9), सावर्णस्य bk.—103^{ad}-106 are omitted
in r¹r⁴r⁶.—The end of the *varga* is here marked by २९ in bfrk, not in hdm¹.

^a Cp. v. 164. ^b Śāyana on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8 : neither comes from the BD. ^c The *Sarvānukramaṇī* has the metronymic form *sāvarṇī*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇī*. Cp. BD. vii. 1.

22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmāṇam* : x. 63. 10) (and) 'Her that is great' (*mahīm ū ṣu*)^a. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौख्यभयादृषिः hm¹r, सौख्यभयादृषिः bfk (सि° bk).—महीमू षु hm¹bf, महीमू षु d, महीमू षु r, महीमूषि kr².

* AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11⁵; quoted in AB. i. 9. 8; AŚS. iv. 3 (cp. Sāyaṇa on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti^a; 'Welfare to us' (*svasti naḥ*: 15) is (in) praise of the Maruts^b; for it is stated in the texts of the Adhvaryus^c (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पथास्वस्ते b, पथास्वस्ति m¹fr, पथास्वस्तिं hd.—आध्वर्यवेषु हि hdm¹r, आध्वर्यवे ऽपि हि b, आध्वर्येषु हि fk.

* Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5.

^b According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse.

^c This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhujyu from distress' (*bhujyum amhasaḥ*: 12) is addressed to the Aśvins^a.

मध्वमा तु m¹, मध्वमा तु hdrfk, मध्वमात् b.

* None of these details about 65 are given in the Sarvānukramaṇī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*^a (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āprī hymn (x. 70).

सौत्वापि च r, सौत्वा hdm¹.—वाचं च मध्वमाम् m¹r, वाचमध्वमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m¹ also, not here, however, but between 103^{ab} and 103^{cd}.—अवेमां r, इमां hdm¹bfk (one syllable short).—मद्रा hm¹r, चद्रा bfr².—आग्निचः hdm¹bf, आग्निचाः kr², आग्निचः r, (अवामियमच)अचः r¹r⁴r⁶.

^a *svasti dya* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, *Vāc* is mentioned and Manu might be considered to be alluded to in the words *vastīhāh pītvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor *Vāc* occurs in 65. 14, though Manu, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to *Brhaspati* (67) *Brahmanaspati* (appears) in a hemistich (7^{ad}). In the hymn to the All-gods here (72) *Brhaspati* is also praised in a hemistich (2^{ab}): (that is) in the one beginning 'Brahmanaspati' (72. 2^{ab}) by changing (*vikāratah*) the characteristic term (*linga-vākya*)^a.

These three lines are entirely omitted in h d r; m¹ omits the second and third pāda; f k omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पति b (108^b).—बिङ्गवाक्यविकारमः b, बिङ्गवाक्यविकारते f k, बिङ्गं वाक्यं विकारते m¹.—The end of the *varga* is here marked by २२ in b f k.

^a That is, in both hemistichs *Brhaspati* is praised under the substituted alternative name of *Brahmanaspati*. 67. 7^{ad} as well as 72. 2^{ab} begins with *brahmanaspatiḥ*.

23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to Brahma, *Brhaspati* praised next (*atha*)^a with a hymn (71)^b.

अमृतं h d m¹ r, अवरं b f k.

^a That is, after the one last mentioned, the *Āprī* hymn, in 107. ^b This śloka is quoted by Śaṅgurusīgya on RV. x. 71 and by Sāyaṇa on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the Veda (as the subject of the hymn).

जीवनार्थं h m¹ r, *नार्थं b k, जीवितार्थं f.—प्रायेणाच हि h m¹ r, *यास्तनु b, *यास्तनु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhiḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the Veda) is blamed.

खवः hm¹r, खव k, खवम् bf.—यचामिर्निष्पते hdm¹r, तथा हि निन्दते b, तथाहि निन्दते r², तथा हि निन्दते fk.—चर्मिः b, चर्मिः fk, खुर्मिः r, चर्मिः hdm¹.—जामिर् hm¹r fk, (सुक्ते) जामिर् b.

112. And how the wise found that (speech) when she was located among the seers^a, and how they divided her at the sacrifice—all this is here told in the third (stanza: x. 71. 3).

यथेताम् bfk, ये चैताम् hm¹r, ये चैनाम् d.—न्वविन्दन् m¹r, न्वविन्दन्ने bfk, न्वविन्देत h, च विन्देत d.—विद्वांसर्विगतां सतीम् bm¹, विद्वांसर्विगता सतीम् r², विद्वांसर्विगता संती f, विद्वांसर्विगतां सतीम् hdr³, विद्वांस च्वितां शचीम् r.—यथा च व्यमजन् fk, यथा च व्यमन् b, तथा च ह्यमजद् hdm¹r.—तदचोक्तं m¹r, तदाचोक्तं bfk, तदग्रक्तं hd.

^a Op. RV. x. 71. 3: *tām anuvindanaṁ ṛṣiṣu pravṛṣṭāṁ; tām ābhṛtyā vy adadkhuḥ purutrā.*

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*vinīyoga*) of the (four) chief priests and of their rites at the sacrifice.

दृश्या hm¹r³f, दृश्यां bkr.—खुचा hm¹r, खुचा b, तुचा fr²r³.—यद्ये hm¹r, यिर् f, ययिर् k, यययिर् b.—The end of the *varga* is here marked by २३ in hm¹ bfk, not in d.

24. Deities of RV. x. 72-84. Khilas.

114. Now in the following (hymn: x. 72) Dakṣa^a is praised and also the eight sons of Aditi^b: Dhātṛ, Indra, Varuṇa, Mitra, Amśa, Sūrya, Aryaman, Bhaga^c.

तु सूयते चोत्काष्टी hdm¹, तु सूयते चोत्का चष्टी r, तु सूयते चाखत्काष्टी r¹r⁴r⁶, तु सूचात्काष्टी b, तु सूचात्काष्टी f.—वेवादितेः m¹r, वेवादितेः fk, वेवादितेः b, वेवादित्स hd, वादितये r¹r⁴r⁶.—मिचोऽशः सूर्योऽर्यमा hdm¹r, मिचः सूर्याचांशो र्य b, मिचः सूर्याचांशो र्यमा f.

^a The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the pādas of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza: *adīter dakṣo ajāyata, dakṣād v aditīḥ pari*; and is invoked in the fifth: *aditir hy ajantiṣṭa, dakṣa, yā dukitā tava*. The Sarvānukramaṇī throws no light on the passage, the hymn being simply described as *datvam*. ^b Op. stanza 8: *aṣṭau putrāso adīter ye jātāḥ*.

^c Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*janiṣṭhāḥ*: x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su*: x. 75) the streams (*sravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhānataḥ*) in seven groups of seven^a. 'Hither you' (*ā vaḥ*: x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhraprūṣaḥ*: x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तकेर्वर्चैः hm¹r, सप्तकेर्वर्चि b, द्वाकेर्वर्चि fkr³(r²?): cp. v. r. vii. 61. — प्रधानतः hm¹r, युमतयः f, द्विमतयः kr³(r²?), युवतयः b.

^a This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-septa tredhā hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam*: x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā*: x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)^a,

मान्वे r, मान्वेन् h, मान्वेन् d, मान्वते bfk.—मम व्रते hm¹r, म व्रते bfk.

^a This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hrdayaṃ te dadhāmi*. It is thus described in the accompanying Anukramaṇī: *mama: prājāpatyo hrdayo, vaiśvadevaṃ tu, viśvāhārthāsis tv, ānuṣṭubham tu, &c.* Cp. AV. vi. 94. 2; Pāraskara GŚ. i. 8. 8; ii. 2. 6; Śāṅkhāyana ŚS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)^a, consisting of eight stanzas, is (the hymn of) Parākadāsa^b (and) is addressed to Agni.

पराकदास आदि Am¹, पराकदास आदि B.—The end of the *varga* is here marked by ३४ in bfk, not in hdm¹.

^a This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudatmaṃ, grhapate*; and is thus described in the Anukramaṇī: *ud: aṣṭau, Parāgadāsaḥ*. ^b The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jīva Putra in v. 92. Cp. Ṛgvidhāna iii. 21. 4: *parākadāsaṃ vidhīm*, and iii. 22. 2: *parākadāso dvēṣyārtham, &c.* See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhi* : x. 85. 6-13) the evolutional section (*bhāva-vṛttam*) for Sūryā^a is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm¹k.

^a The pāda *sūryāyai bhāva-vṛttam* is identical with Rgvidhāna iii. 22. 3^o, where it is stated that a father should recite *sūryāyai bhāva-vṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Rgvidhāna, pp. xi and xxviii.

26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

सूर्य hdm¹r, omitted in bfk. — सूर्यम् b, सूर्य - - म (वोतरार्षति) fk, सूर्य hdm¹r. — सूर्याचक्ष्मसी b, सूर्याचक्ष्मसी hdm¹rfk (this perhaps represents an original सूर्याचक्ष्मसी, with vṛddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19^{ab}), while the following two (19^{cd}) are to the Moon. Aurnavābha^a, however, thinks that in this couplet the Aśvins are praised.

प्रचमो hdm¹r, तु पूर्वो b, तु पूर्वो f. — श्रीर्चमो hdm¹b, श्रीर्चमो r. — 125^{cd} (in addition to the preceding word चरौ and the following सूर्याचक्ष्मसी) is omitted in fk.

^a Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)^a.

चहोराचि hdm¹r, चहोराचो bfk²: cp. चहोराचाविद्विजे, Nirukta xii. 1.

^a The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture; and they fare (*caratah*), each separately, to the south and the north ^a.

अश्नुवाति hdm¹r, अश्नुवाति b, अश्नुवाति f.—लोकाश्च hdm¹, लोकाश्च r, सर्वे bfk.—पुषक् पुषक् करतो b, पुषक् पुषक् च वरतो fk, पुषक् पुषक् चिरतुर् hdm¹r³, पुषक् पुषक् ते चरतु r.

^a This is evidently a paraphrase of RV. x. 85. 18: *pūrvāparāṇ carato māyayā .. etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*virayati*) them well (*su*): apportioning (*saṃdadhat*) all their functions (*kāryāṇi*) he goes among them in order to instigate (*irayatvāya*) them well ^a.

सुवीरयति तानि वा m¹, सुवीरपतितानि b, सुवीरः पतितानि वा fkr².—सु ईर्यत्वाय चाखिषु m¹, सु इरयत्वा चाखिषु b, सु इयत्वा पाखिषु fkr².—संदधत् m¹, संवदत् b, स दधत् fk, स वदत् r².—128, 129 are omitted in A, but are found in b fkr² m¹.—The end of the *varga* is here marked by २६ in bfk.

^a This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarti* or *svati* or *sviryati* (*sūryaḥ sarter vā svater vā sviryater vā*). The BD. follows the first and the third etymology: *sarati*=*sarti*, *su virayati* and *su iryatva* (condition of one who is to be well instigated)=*sviryati*. With Yāska's *sviryati* cp. his etymology (in Nirukta i. 7) of *vira* from *virayati* (probably=*vīṛayati*).

27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāh*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*saṃ-etāni*) ^a.

चाव द्रमति b, चाव द्रवति fkr², चाव द्र इति m¹ (चाव द्रमति Nirukta xi. 5).—वा चायन् m¹ bfk, वा चायन् r².—चायनी द्रमपि वा चायन्चायनी द्रमुत्तुत b (the line from वा चायन् is here repeated), चायनिद्रमुच्यते m¹, चायनिद्रमुच्यते f, चायनिद्रमुच्यते kr². I am doubtful whether I have succeeded in restoring 129^b correctly.—चमेः पूर्वं m¹ (चमेर्वा पूर्वं Nirukta xi. 5), चाम यच b, चमे सचे k, चमे वचे fr².—समेतानि r², समेताति bfk, समेनति m¹.—निर्मिमीतिऽच चक्रमाः m¹, निर्मिमीति च चक्रमाः b, निर्मिमीति च चक्रमोः fk, निर्मिमीति च चक्रमोः r².

^a The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given: (1) *cāyan dramati*; (2) *cāru dramati*; (3) *ciraṇ dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yāska's *citraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with *Kimśuka* flowers' (*su-kiṃśukam*: x. 85. 20) (the seer) praises *Sūryā* mounting^a (the car of) her husband, and in the next distich (21, 22) the *Gandharva Viśvāvasu*.

•रोहती h m¹rb, •राहसी f, •राहसी k.—बैव h d m¹r, चाव b f k.

^a The fem. from the weak base, *ārohasīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*daṃpatī*) who have started (*yātan*)^a, but with the following five (24–28) the wife as she reaches the house (of her husband).

यी ती h d m¹r, याती b, याति f k r².

^a I have preferred the reading *yātan* to *yan tan*, because the latter is almost meaningless and *yā*^o might easily have become *yan* owing to the influence of the following *tan*^o; *yātan*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhāṇ prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā tjavah santu panthā yebhāḥ sakhāyo yanti no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)^a. Then (30) the woman's garment, when indifference prevails (*vibhave sati*)^b,

वरदानं h d m¹r, रादानं f, परदान b.—तत स्त्रिया b, ततस्त्रिमिर् h d r, तत स्त्रि m¹, तत स्त्रिदा f.—विरामस्त्र b m¹d, वर्वरामस्त्र b, निरामस्त्र f k.—विमवे h d m¹r f k, विमवे b.—Between the two pādas of 132, f k r (not Am¹b) add the four pādas (thus giving five ślokas to the *varga*):

चदध्व इति वाससः ।

तबुक्तया तथा स्यर्शो निंदते¹ पत्नुरेव च । ¹ f, निद्रिते r [निम्बते].

अगुत्तरा गुतीषस्त्र²

² r, तदीयस्त्र f.

—The end of the *varga* is here marked by २७ in b f k, not in h d m¹.

^a Cp. the words of RV. x. 85. 29: *parā dehi śālmulyaṃ brahmabhyah*. See on this, AGS. i. 8. 12. ^b I am doubtful as to the emendation and interpretation of this line.

28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*haraṇa*) by the husband^a.

The stanza ' (The diseases) which ' (*ye* : x. 85. 31) is destructive of consumption (*yakṣma*)^b; in the couplet ' May not ' (*mā* : 32, 33) (the seer) praises the waylayers.

हरणं hdr, आरणं m¹, दारणं fk, दारणं b.—प्रतिविध्यति hdm¹r, प्रतिविध्यति bfk.—
•नाशिनी hdkS, •नाशिनी m¹r, •नाशिनी bf.—दुषे मा hdm¹r, दुषेन bk, दुषेने f.

^a In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c.—According to the *Sarvānukramapī* 29, 30 are applied to release from the guilt of touching the wife's garment: *dve vadhūvāsahsaṃsparsamocanyau* (see *Ṣaḍgurusīya*). According to the commentator *Jagannātha* they censure the touching of the wife's garment: *vadhūvāsahsaṃsparsamindā*.

^b Cp. *Sarvānukramapī* : *parā yakṣmanāśini*.

134. But (the stanza) 'Rough is this' (*trṣṭam etat* : x. 85. 34) states what sort of man deserves (to receive) the bridal dress^a. And various directions^b are given to her relations

तुष्टमेतदिति hd, दृष्टमेतदिति m¹, चिष्टमेतदिति fk, चिष्टमेतदिति b, त्रष्टमे चदिति (!)
r.—आशासे bfr, आशासे Am¹.—आतिभ्यां hm¹r, आतिभ्यां b, आतिभ्यां f, आतिभ्यां kr².

^a Cp. the text of RV. x. 85. 34 : *sūryāṇ yo brahmā vidyāt, sa id vādhyam arhati*.

^b Cp. the text of RV. x. 85. 35 : *āsanaṃ vīśanaṃ atha adhivikartanam*.

135. by the woman, who is bound^a. And evolution^b (*bhāvaṃvṛtti*) is here told, in the following (stanza : x. 85. 35).

B With the stanza 'I grasp thy' (*grbhṇāmi te* : 36), as he then takes her hand, prayers for wealth

वशा hm¹r, वश fk, वशं b.—ते वशा ह्यं m¹, त रिवा वो ह्यं bfr² (ह्यं f).—
गुरुमय अनाशिवः m¹, गुरुमयाशिवः b, गुरु अनाशिवः r², गुरु अनाशिवः fk.—135^{ed}
and 136^{ab} are found in bfr²m¹ only.

^a I have changed the active to the passive construction in order to separate 135 from 134 in translation. ^b Cp. the words of the text : *sūryāṇ paśya rūpāṇi*, &c.

B 136. are uttered (by the husband). In the following (stanza : x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together;

परया m¹, परयास् b fkr².—*श्रीचाशस्ते hdr, *श्रीचाशस्ते m¹, *श्रीराशस्ते b, *श्रीशशस्ते f, *श्रीवःशस्ते kr².—ताभ्यां b, ताभ्यां f, तावां r², ताभ्यः hdm¹r. —सहिव च hdm¹r, सह व्रचित् b fkr².

B 137. in the triplet 'Having no evil' (*aghora* : x. 85. 44-46) for her (alone), in 'Together' (*sam* : 47) and 'Here' (*iha* : 42) respectively for both. 'Here for us' (*ā nah* : 43) is to Prajāpati; and 'Her here' (*imām* : 45) is addressed to Indra^a; the last (47) is to Brhaspati^b.

This śloka is found in b fkr²m¹ only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रै, but m¹fkr² complete it with the corresponding part of 138, viz. *मानाश्च यथाक्यं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (प्रै)ममिद्रावत्वा नुहसतेः. The variations of the MSS. are: प्रैमानाश्च क्यं विशेषतः m¹, प्रैमानाश्च यथाक्यं विशेषतः f k (*श्रीवः f), प्रैमानाश्च यथाक्यं विशेषतः r².—प्रैमा^a I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमान्.—The end of the *varga* is here marked by २८ in b, not in f.

^a The emendation *imām*, pratika of 45, and *atndri* seem probable, as Indra is invoked in that stanza. ^b I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā brhaspateḥ* can only be correct if the khila of one stanza beginning *dāruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Āgvidhāna*, p. xxii.

29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāḥ*)^a and with the institutor of the rite (*yājāmānāḥ*) according to their respective form (and) their peculiarity (*viśeṣa*).

निमज्यन्ते hdr, निमज्यन्ते b.—नुषामपि hdr, नुषामिह b.—आर्त्विज्या hdm¹r, आर्त्विज्या b.—याविमानाश्च b, यजमानाश्च m¹r, यजमानाश्च hd.—This śloka is omitted in f k excepting the end, मानाश्च यथाक्यं विशेषतः, which, in all the MSS. (m¹fkr²) but b, has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that m¹ (which has these syllables here also) as well as f k has the plural termination °mānāḥ there.

^a I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

yājamānāḥ. The adjective *ārtvija* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ārtvijya*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*praty-rcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāśaṃsa (*nārāśaṃsi*)^a.

प्रतिकीर्त्तन्ते hdm¹r, परिकीर्त्तन्ते b, कीर्त्तन्ते fkr².—देवतासिंह चासु याः hdm¹r, देवता तेषु सा भवेत् b, देवता तेषु माववृत्त f, देवता तेषु माववृत्ततः kr².—वदेतां hdm¹rb, वदेतां r²r³, वेदां तां f.—देवतां तासु hdm¹r, देवतां भु b, देव - - - तु fk.—नाराशंसीर् b, नाराशी fk, नाराशंसीर् hdm¹r.

^a On Nārāśaṃsi stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *ratbhīḡsīd anudeyi nārāśaṃsi nyocani*.

140. And they declare that these stanzas addressed to Uṣas^a form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāvavṛtta*)^b; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā^c.

जीवसीः b, जीवसाः f, उवसाः hm¹r, उवसाः d.—सर्वथा वेता hdm¹r, सर्वथा वेता m¹, सर्व एवेता bf.—माववृत्तं bfr, एवत्तं b, एवत्तं d.—प्रवचते hdm¹r, निवचते bf.—पाद-विवाच r, पादाविवाच hdm¹.—The whole of 140 is omitted in k, and 140^{cd} in bf.

^a Sūryā being a form of Uṣas; cp. above, vii. 119-121 on the three forms of Uṣas; also ii. 79.

^b The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāyat bhāvavṛttam*).

^c This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35^d: cp. above, 135, note ^b.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi; for that brown (*kapila*) bull (*vṛṣan*) is Indra^a and Prajāpati: 'Indra is superior to all'^b.

असी हि hdm¹bf, असी तु r.—वृषा hdm¹r, वृषः bf.—141^{ab} is wanting in k.

^a Cp. ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilaḥ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.² vol. iv, p. 27 (var. lect. on RV. x. 86). ^b The refrain of RV. x. 86, which is also quoted above, ii. 67.

142. (The hymn) beginning 'The demon-slayer' (*rakṣoḥaṇam*: x. 87) is addressed to Agni. The following one, 'The oblation'

(*havih* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara^a who is that (celestial) one.

०दि चापेयं hdr, ०दि चापेये m¹, ०दि चापेयं r¹r⁴r⁶, ०दिरापेयं bfk.—वैश्वानरं च hdm¹r, वैश्वानरश्च bfk.—The end of the *varga* is here marked by २९ in m¹bf, by २८ in k, not at all in hd.

^a Op. above, i. 67, on Vaiśvānara as the celestial form of Agni.

30. Deities of RV. x. 89–93. Story of Purūrasa and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra^a (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐह्यं hd, ऐह्यं m¹, इह्यं r, तथिह्यात् f, तथिह्यात् bkr².—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya*.—पुष्यसूक्तं hm¹r, पीष्यं सूक्तं bfk² (पीष्यं S).—च चक्षया r, चाक्षया hdbfk.—पीष्यश्च bfk, पुष्यश्च hm¹r.—अमज्जत् r, अमजत् hdm¹, अमजत् bfk.

^a Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra^a, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐह्यां b, ऐह्यां f, ऐतां k, एतां r², चक्षां hm¹r. —सोमोऽच hm¹r²bfk², सोमसु r.—144^o = i. 19^a; i. 98^a; v. 172^a (cp. Nirukta xi. 5).—144^{od} and 145^{ab} are omitted in bfk, which have the following single line instead:

इह्यः प्राधान्यतो चाच सुतः सोमो निपातमाक् ।

^a I have preferred the reading *atadryām* to *asyām*, as the former seems to be supported by the Sarvānukramanī, which makes the express statement: *pañcamy aindrāsomi*.

145. Rathītara^a has said that in this (stanza) Soma is incidental (*nipātabhāj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.

रक्षीतरो hdr, राक्षीतरो m¹.—ऐक्षेवु हि निपातोऽच Am¹, ऐक्षो ह्येव निपा-
तसु bfr.

^a Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhāj*. The same authority is, therefore, perhaps meant here also, and the reading of m¹ may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prāite* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm¹r, प्रेति याव्यं वदुत्तरम् b, प्रेति याकूतदुत्तरम् f.—तथा-
र्बुदसु hm¹r, तथार्थुदिसु b, तन्नार्बुदिसि f.

B 147. and with the two stanzas 'Forth this to Duḥsīma' (*prā tad duḥsime* : x. 93. 14, 15) he (the seer) lauds the gift of kings^a.

^b Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147^{ab} is found in B and m¹ only.—अप्सरासूर्वशी पुरा hm¹r, अप्सरा उर्वशी परा b, अप्सरा उवशी परा f.—The end of the *varga* is here marked by ३० in hbfk, and by ३० in m¹, not at all in d.

^a There is no reference to this *dāvastuti* in the *Sarvānukramapī*. ^b The following passage (147^{cd}-153) is quoted by M. M., RV.² vol. iv, p. 31; cp. Śaṅguruśiṣya's version, pp. 155-158, quoted by Śāyana in his introduction to RV. x. 95; Śāyana also quotes the SB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's^a (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra^b,

संवासम् hm¹r, संवादम् bfr¹r⁴r⁶.—असूयन् hm¹r, अभिहन् b, अनीहन् fk.—
इक्ष्ववापि तस्य तु hm¹r, त्विक्ष्वर्वापि r¹r²r⁴r⁶, इक्ष्वन्विषितानि तु b, इक्ष्वोवि-
तानि तु fk.

^a Cp. *Vedische Studien*, vol. i, p. 256, note ².

^b By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु विद्योनाचं m¹r, न्चं hd, स तयोस्तु विमानाचं r¹r⁴r⁵, स तयोर्विप्रयोनाचं bfk.—मिच्छि r, मिदि m¹, मिद r³, मिदि hd, मिच्छ b, मिच्छि fk.—तयोर् hr³bfk, (मिच्छ) नयोर् r.—चक्ष hr, चक्ष fk, चक्ष b.

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

मदित् b, मिदति hdm¹, मिदति r, मेदी fk.—समायया b, जमायया fk, (ति) मायया m¹r, omitted in hd.—हीनस्तु hm¹r, हीनः सः b, हीनं स fk.

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)^a Urvaśī, as it seemed (*iva*), surrounded by five beautiful^a maiden friends at her side.

hrade cakṣuḥ: -RV x. 91. 6

अमिरूपामिषोर्वशीम् hdm¹r, अमिरूपामषोर्वशीम् bfk (अधि f).—अमिरूपामिः hdr, अमिरूपा b, अमिरूपामिर् f.—पक्षिणिः पार्श्वतो वृताम् hm¹r, वृतां चतस्रिस्ततः b, वृतां (वृत्तं f) चतस्रिस्ततः fk, णिः स्ततः r².

^a In the light of the older form of the story in the SB. it seems probable that the original reading in both cases was *āt-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *śva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhāt*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तामाह पुनरेहीति hd, तामाह पुनरेहीति r, तामुपाह्वयतः प्रीत्वा bfk, पुनराह्वयत प्रीत्वा m¹. Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तामाह पुनरेहीति नेति सा स्वप्नवीमृपम् ।

तामुपाह्वयत प्रीत्वा दुःखात्सा स्वप्नवीमृपम् ॥

—स्वयाधेह hdr, स्वया धेह m¹, तवेहायय b, तवेहाय f, तं वेहाय k.—मां पुनः hm¹r, मां नृप b, मां नृपा fk.—The end of the *varga* is here marked by ३९ in hbfk, not in m¹d.

32. Deities of RV. x. 96, 97. Story of Devāpi: x. 98.

153. This reciprocal narrative (*ākhyāna*)^a in connexion with a summons (*āhvāna*)^b, Yaska^c considers a dialogue, but Śaunaka a story,

वाखाणम् bfr, वाखातम् Am¹.

^a Cp. the example given above, i. 53, for 'narrative': *ākhyānaṃ tu haṃ jāye* (x. 95). Geldner translates as if the text had *pratyākhyānaṃ ca*. ^b The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haṃ jāye . . vacāṃsi mītrā kṛṇavā-vakāi nu*. ^c This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haṃ*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāh*: x. 97) is (in) praise of Plants. B In (its) employment this (hymn) of Bhiṣaj^a is applicable to the cure of consumption (*yakṣma*).

बीषधीखवः m¹r, बीषधीखव b, तुषधीखव f, बीषधीखवः hd (बीषधिसुतिः S).—निषवस्वेतद् m¹, निषवस्वेतद् b, निषवस्वेतद् fk.—154^{od} is wanting in hdr, but is found in bfr¹ (and probably in Mitra's B MSS., though he has no note).

^a Cp. Ārṣānukramapī x. 45: *yā oṣadhīḥ tu sūktasya ṛṣir ātharvaṇo bhiṣak*; see also Sarvānukramapī.

155. ^aNow Devāpi, son of R̥ṣiṣeṇa, and Śaṃtanu of the race of Kuru were two brothers^b, princes among the Kurus.

वेयसु hm¹r, वेयस b, वेयो हि f, वेये हि k.—कीरवखिव hm¹r, कीरवखिव b, कनीयाखिव fkr².—भातरौ bkr²r⁵pn Nirukta, भारती Am¹f.

^a The following passage, vii. 155-viii. 9, is quoted in an old MS. of Śaḍguruśiṣya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7^{ab}, in the Nītimajjari on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. ^b As the present passage is clearly based on Nirukta ii. 10 and *bhāratau* occurs there, I have preferred this reading to *bhāratau*.

156. Now the elder of these two was Devāpi, and the younger Śaṃtanu; but the (former) prince, the son of R̥ṣiṣeṇa, was afflicted with skin-disease.

कनीयांश्चि¹ hm¹rp, यवीयांश्चि¹ b, वीर्यवांश्चि¹ च fk.—तु स्वाष्टिवेद्यसुतो¹ rp, तु आष्टि-
वेद्यसुतो¹ hdr³m¹, स्वाष्टिवेद्यसुतो¹ fk, स्वाष्टिवेद्यसुतो¹ b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन हव्यामासुः प्रजाः hm¹rp, हव्येयुस्तु राज्यं¹ r¹r⁴r⁶, अवहव्यं प्रजासं
तं तु राज्ये¹ bf, अवह - न प्रजासं तु राज्ये¹ k, पर्यवह्यं प्रजासं तु n.—वति गुरी¹ h, वति
गुरी¹ m¹pd, गुरी वति¹ bfk, गुरी वति¹ n.—स मुहूर्तमिव m¹rbfkpn, मुहूर्तमिव स h, सा
d.—प्रत्यमायत् hrbfk, प्रत्यमायत् n.—The end of the *varga* is here marked by ३२ in
bfk, not in hd.—The last pāda is repeated in b only.

1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty : let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽनिषिद्धिं कीरन्वे hm¹rfk, अनिषिद्धिं तु कीरन्वे b.—तस्मिन्नाग्ने शतं समाः hm¹rb, राज्ञे द्वादश वै समाः fk, राज्ञे द्वादश वै समाः n(h), राज्ञं तद्वाचसाः समाः n, राज्ञं तद्वादशैः समाः n(m), राज्ञे द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ञे द्वादश to राग्ने शतं.

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty ^a.

^a That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands ^a, Devāpi replied :

देवं राज्ञेन hm¹rp, देवं राज्ञे च bfk, देवं राज्ञं च r¹r⁴r⁶.—प्रष्टुं तु प्राज्ञविहितम् r³fk, प्रवचं प्राज्ञविहितम् r⁷, प्रष्टुं तु प्राज्ञं विहितम् b, प्रष्टुं प्राज्ञविसंविहितम् hdr, प्रवचु प्राज्ञविः विहितः r¹r⁴r⁶.

^a Op. above, v. 76 : *sthitoṁ prakvaḥ kṛtāñjalāḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease ; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by १ in hm¹bfk, not in d.

2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शतनुः hm¹r, स कीरवः bfkpn.—स वास चक्रे hm¹rp, चकार सोऽस bfr²n.

7. And he sacrificed to Bṛhaspati with the stanzas, 'O Bṛhaspati, to' (*bṛhaspate prati*: x. 98. 1-3)^a.

B When with the second (stanza) of this hymn Jātavedas^b had informed him (*bodhite*)^c,

प्रतीक्षुमिर् bfrn, प्रतीक्षिर् p, प्रतीक्षित् Am¹.—विण hdr¹r⁴r⁶m¹bfrn, विवं r.—बोधिते m¹fr, बाधिते k, बोधितो b.—7^{ed} and 8^{ab} are found in B and m¹ only.

^a The contents of the hymn indicate that the first three stanzas are connected with Bṛhaspati, while the following four are connected with the gods (cp. below, 9). ^b As a messenger of Bṛhaspati. ^c Sieg would read *bodhito*, agreeing with the subject (Bṛhaspati) in 8^{ab}: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth^a: praise the Gods,'

then he (Bṛhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आखे br, आखे(ति) fkr², आखे m¹.—द्युमतीं m¹, क्षमति b, द्युमतिर् fr, क्षिमतिर् kr².—ततः Am¹p, इति B.—देवीं hm¹rb, देवीं fkrp.—व सः hm¹rp, तु सः bfr.

^a The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatīm vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm¹r, एव च bfr.—अपि च hdr, अपि तु bfr.

10. 'O Indra, stand fast' (*indra drhya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests^a: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm¹r, परा bfr.—प्रकाशनेतिषां Am¹bfr², प्रकाशने तिषां r.—The end of the *varga* is here marked by २ in m¹bf, not in hdk.

^a Sarvānukramāṇi: *ṛtvikstutir vā*; the option, according to Śaṅgurusīṅya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the Devatānukramāṇi states that it is addressed to the All-gods.

3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra* : x. 102), Śākātāyana^a considers a narrative hymn: Yāska^b (thinks) that it is addressed to the Mallet (*drughaṇa*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रीतिहाससूक्तं तु Am¹, इतिहासं प्र ते सूक्तं b, इतिहासं प्रात सूक्तं fk, इतिहासं प्रिति सूक्तं r², सेतिहासं प्रिति सूक्तं r¹.—चास्त्रो द्रौघ्यम् hdm¹, चास्त्रेन्द्रो घनम् (!) r, चयम् r⁴r⁶, वाची द्रौघ्यम् b, वाक्त्रो द्रौघ्यम् f, वाक्त्रो द्रौघ्यम् kr² (द्रौघ्यम् S).

^a Cp. Geldner, *Vedische Studien*, vol. ii, p. 2. ^b See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughaṇo drumayo ghaṇas : tatretihāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyaśva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot^a.

आवावनेन hm¹r, आवावने तु fkr², आवावने तु r¹.—मार्म्यश्च SNir., मार्म्यश्च hdm¹, मार्म्यश्च r, मार्म्यश्च f, मार्म्यश्च kr², मार्म्यश्च b, मार्म्यश्च r¹.—वृषमं r¹r⁴b fkr²Nir., चयमं hdm¹r (cp. चयनेण S).—युक्ता ऐन्द्रं r, युक्त्रिन्द्रं b, युक्ता एवं fk, युक्ता वैन्द्रं m¹, युक्ता वैन्द्रं hd.

^a Cp. Nirukta ix. 23: *mudgalo bhārmyaśva ṛṣir vṛṣabhaṇ ca drughaṇam ca yuktvā saṃgrāme vyavahṛtyaājīṇ jigāya*; cp. also RV. x. 102. 5: *tena mudgalaḥ pradhane jigāya*. See Sarvānukramaṇi and Ṣaḍguruśiṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuḥ* : x. 103) is addressed to Indra: in the stanza 'Of those' (*amīṣām* : 12)^a the goddess Apvā is praised.

युधन् r, युध b, यद्वा f, यदा k, यस्म m¹.—अयं kr, अय f, अयत् b.—ऐन्द्रोऽप्रतिरथो S, ऐन्द्रो प्रतिरथं m¹r, औद्रा प्रतिरथं b f k.—अवादेवी r, अवा देवी स् hdm¹, अवा देव् b, अवा देव् f, अवा दिव् k, (उपात्ता) अप्वादेवी S.—I³^{ab} is found in B and m¹ only.

^a This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramaṇi and Ṣaḍguruśiṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati^a, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula^b.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)^c, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'^b.

चतुर्थी बार्हस्पत्या bm^1r (=S), चतुर्थी बार्हस्पत्या fk .—आवसप्रसहामिति r , नाकु-
सेल्लसहामिति b , नाकुसेल्लसहामिति f , नाकुसे प्रसहामि च m^1 .— 14^{ab} is found in B and
 m^1 only.— $हुवे तु मरुतः$ hr^3 , $हुवेति मरुतः$ m^1 , $हुवेति मारुतः$ d , $हुवे च मरुतः$ r ,
 $हुचक्षु मारुतः$ $fk r^2$, $दाचक्षु मारुतः$ b .— $प्रेति ब्रह्मेति$ hdm^1 , $प्रेति शर्वेति$ r , $प्रीतिर्विद्वी$
 $वे$ b , $प्रीतिर्विद्वी वे$ fk .— $ब्रह्म यत्परम्$ bf , $ब्रह्म वे परम्$ k , $परमं तु यत्$ hm^1r .

^a That 14^{ab} is original is indicated by the recurrence of the words *caturthī bārhas-
patyā* in the *Sarvānukramaṇī*. ^b This is the khila of ten stanzas by Nakula which
immediately precedes RV. x. 104. It is thus described in the *Anukramaṇī* of the Kashmir
collection: *brahma; daśa; vāmadevya nakulas; saurī, gharmaṣṭutīr, bārhaspatyā, sāvitrī*
(*aṣṭīr*): *gharmaparā etās; sauryas cāndramasasyaś ca śeṣā, jagatyāḥ*. The first stanza:
brahma jajñānaṃ prathamāṃ purastāt is quoted in AB. i. 19 and elsewhere (see Aufrecht's
ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of
Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14⁶.
There can be little doubt that the *pratīka mahān* is the original of the corruptions in
the MSS. ^c By this couplet must be meant the last stanza of RV. x. 103, and the
first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately
follows. RV. x. 103. 13 is described in the *Sarvānukramaṇī* as *antīyā[aindrī] mārutī vā*.
The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately
follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is
specified (*anirukta*)^a, one stanza (1) adores the Sun, that which
(begins) 'Unto' (*abhi*: 4)^b, Savitr, while the (first) four are
closely connected with the Caldron (*gharma-parāḥ*)^c.

तचानिदत्तसूतादापुगेका hm^1r , तचानिदत्तवैश्वदेव्युगेका b , तचानिदत्तवैश्वदेव्युगेका
 f .— $धर्मपराश्च$ r , $धर्मपराश्च$ $fk r^2 r^3$, $धर्मं परा च$ m^1 , $धर्मं पराश्च$ hdb .— $अमीति या$
 $hdrb$, $अमीतयः$ fk .—The end of the *varga* is here marked by ३ in bfk , not in hdm^1 .

^a In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza =
AV. iv. 1. 1. The second stanza (*iyam vai pitre*) is described in the *Anukramaṇī* of the
khila collection as *gharmastutīḥ*; it is = AV. iv. 1. 2. The third stanza (*mahān mahī* =
TS. ii. 3. 14⁶) has already been stated to be addressed to Bṛhaspati and is so described
in the khila *Anukramaṇī*. ^b This stanza (*abhi tyam devam savitāram*) = AV. vii. 14. 1;
VS. iv. 25; TS. i. 2. 6¹; SV. i. 464, is in the *aṣṭī* metre and is referred to in SB. xiii. v. 1¹¹
as an *stichandas* verse. ^c This agrees with the statement of the *Anukramaṇī*
(*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

4. Deities of RV. x. 104, 105. Bhūtāmśa Kāśyapa : RV. x. 106.

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together^a.

Now with the (hymn) which comes after this (beginning) 'It has been pressed' (*asāvi* : x. 104) Aṣṭaka^b praised Indra.

सूक्तशेषस्य hm¹r, °शेषस्य bfk.—सूर्याचङ्गमसौ सह hm¹r, सूर्याचङ्गमसौ सुतिः bfk.

^a With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, *Āgvidhāna*, p. xxii, and Oldenberg, *Prolegomena*, p. 364 f.

^b On Aṣṭaka cp. Śaḍguruśiṣya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra^a, (saw) the hymn 'When, Glorious One?' (*kadā vaso* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guṇa*)^b.

कीत्सः hm¹r, कीत्सः fk, कीत्सं b.—कदा वसोः hm¹r, कदा वसोत् bfk.—सुमि-
चक्षिव नाम खाद् hdm¹r⁴r⁶, सुमिच इति नामास्य bfk.—इतरत्यहम् bfk, °रं पदम्
hdm¹r (cp. ii. 73).

^a As to Durmitra cp. Śaḍguruśiṣya on RV. x. 105, and Oertel, *The Jaiminīya version of the Dīrghajihvī Legend*, in the *Transactions of the Oriental Congress of Paris*, Section Aryenne, p. 229.

^b Cp. *Sarvānukramaṇī*: *kautso durmitro nāmnā sumitro guṇataḥ sumitro vā nāmnā durmitro guṇataḥ*.

18. Now Bhūtāmśa Kāśyapa^a, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रजाः काचित् hdm¹r, प्रजां वै स bf, प्र वै स k.

^a It is somewhat strange that Yāska in *Nirukta* xii. 40, on RV. x. 106, should have the identical words, *bhūtāmśaḥ kāśyapa āśvinam*, which are used in the *Sarvānukramaṇī* to describe that hymn. This looks as if some sort of *Anukramaṇī* had already existed in Yāska's time.

19. His wife said to Bhūtāmśa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इहसि hdm¹fk, इहमि b, इहासि r.—इन्द्रश्च सुहि hdm¹b, इन्द्रश्च हि r, इन्द्रश्च हि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the *Āśvins* own the hymn (*sūktabhāgin*).

तमन्वयुषु hdr, न्यंयु bf.—सर्वाणि इन्द्रानि hdm¹r, इन्द्रानि सर्वाणि bfk.—तावदेष्टाव तस्यै hm¹r, जातावदेष्ट संचक्रे fkr², जातावदेष्ट संचक्रे b.—The end of the *varga* is here marked by ४ in hbfk, not in m¹d.

5. RV. x. 107. Story of Saramā and the Panis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the *Āśvins* because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse^a (*pada*).

मावाद् hm¹rfk, मावाद् b.—न ह्य^० hm¹rb, न त्व^० fk.—प्रागव्याद् f, प्रागव्यै k, प्रागव्या b, प्रागव्याच hm¹r.—वृक्षते पदात् b, वृक्षते पदान् fk, हि वृक्षते hm¹r.

^a Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekaliṅga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाव hm¹r, अमितुष्टाव bfk.—प्राजापत्याच hm¹r, प्राजापत्याच bfk².

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)^a.

इक्षियानां च hm¹r, इक्षियानां हि bfk.

^a That is, in RV. x. 107. 8–11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the *Sarvānukramapī* with the words *dakṣiṇāṃ taddātṛṇ vāstant* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Panis who dwelt on the farther bank of the *Rasā*. These carried off the cows of Indra and hid them away carefully^a.

रसापारनिवासिनः hm¹r, सिन्धुपारनिवासिनः bfr².—अगूहं fkr, अगूहं b, निगूहं hdm¹, निगूहं r¹r⁴r⁶.

^a Cp. Sarvānukramaṇī: *paṣibhīr asurair atgūhā gāh*.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā^a thither on a message.

तथापञ्च fkm¹r, ताव पञ्च b, तथा पञ्चाद् hd.—दूतिश्च hdm¹r²fkr², दूतीं तु r, दूता b.—The end of the *varga* is here marked by ५ in bf, not in hdm¹.

^a Cp. Sarvānukramaṇī: *anveṣṭuṃ saramāṃ devatānām indreṣa prahitām*.

6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) 'What?' (*kim*; x. 108) the Paṇi demons interrogated her with the uneven stanzas^a, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

विमित्रबायुबानिखां m¹fr, विमित्रबाणिखां hd, विमित्रबायुतामिखा b.—पञ्चयोऽसुराः hm¹r, पञ्चयः सह bfr.

^a Cp. Sarvānukramaṇī: *ayugbhiḥ paṇayo mītriyantaḥ procuḥ*.

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अथाग्रवीत्ताम् hdm¹, अतां r, तानग्रवीतु b, साग्रवीतु fkr.—दूतिश्च विचराम्यहम् hm¹r, दूतीञ्छ चराम्यहम् bf (cp. RV. x. 108. 2: इञ्छ दूतिर्... चरामि).—अत्रं चा° hdm¹fk, अत्राचा° r.—विचरन्ती hm¹r, विचरन्ती bfr.—मावेवेञ्छ पुहति f, मावेवेञ्छ पति k, माव तेञ्छ पुहति b, वेञ्छीर्मावेव पुहति hdm¹, ऐञ्छीर्मावेव पुहति r.

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart^a, Saramā; be our sister here b.

दूतीं ताम् hdm¹r, तां दूतीम् bfr.

^a With the words *mā gās tvam*, cp. iv. 73: *mā apagās tvam*. ^b Cp. Oldenberg's remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminiya Brāhmaṇa.—The wording of 28^{cd} and 29^a is based on RV. x. 108. 9 : *svasāraṃ tvā kṛpavai, mā punar gā, apa te gavāṃ subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout^a,

गवां m¹, गवां b, गववां fk.—माहिता इ m¹, मोहिता इ fk, मोहिताइ b.—29^{ab} is found in b f k m¹, not h d r.—सूक्तस्वास्वास्वया चर्वा b, सूक्तस्वास्वया चर्वा fk, सूक्तस्वास्वया चर्वा h m¹ r, सूक्तस्वास्तपचर्वा r¹ r⁴ r⁶.—युग्माभिस्त्विह h m¹ r, निस्त्विह b f, निस्त्विह k.

^a Cp. Sarvānukramaṇī: *sā tān yugmāntyābhīr . . pratyācaṣṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there^a.'

पिबेद्यं h m¹ r b f, पिबामि r¹ r⁴ r⁶.—तु पयस् h m¹ r, पयस् fk, पयस् b.—The end of the *varga* is here marked by ई in b, by १ई in fk, not at all in h d m¹.

^a Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tā* might have a vaguely demonstrative sense='which you have hidden over there.'

7. Story of Saramā and the Papis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m¹ r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m¹, पयः h d r³, वरं r, परं b f k.—संवर्णं h d m¹ b, सं वचनं fk.—ततः h m¹ r, च यत् b f k.—32^{ab} is repeated in b.—विस्वाराम् h m¹ r, विस्वीराम् b f k.

33. on the farther^a bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्वचम् hdb, च सुर्वचम् r.—^aसुर्वच hm¹r, ^bसुर्वच bfk.

^a That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आसुरस्य hdm¹r, असुरस्य bfk.—^aतु Am¹, हि B.—^bकुचः b, कुच hdm¹r, कुचं fk.

35. went, trembling with fear, back again to the Panis. The Lord of bay Steeds^a (Indra) on his car, by the track which followed her steps^b,

सा मयोद्विषा hm¹r, च मयाद्विषा fk, माययाद्विषा b.—पदानुसारिपत्न्या hdm¹, पयसस्य तदात्मा fkb, पयसस्य पत्न्या r.—हरिवाहनः hm¹r, सुखमजसा fk, सुखमजसा b.—The end of the *varga* is here marked by ॐ in b, not in hdm¹fk.

^a Or, according to B, 'easily and quickly.'

^b Or, according to B, 'by her

vomiting of the milk,' which made a track.

8. Deities of RV. x. 109-120.

36. went and smote the Panis and brought back the cows.

Now Brahmajāyā Juhū sang^a (the hymn) 'They spoke' (*te 'vadan*: x. 109) addressed to the All-gods.

अघान च पथीन् hm¹rb, अघान पाथीन् fkb.—नास ताः hdb, तास नाः bfk.—^aदेवं तु hm¹r, ^bदेवं खात् br², ^cदेवं खा fk.—जामदग्न्यस्य प्रियः hdb, ब्रह्मजाया जुह्वनी m¹bfk² (जुह्वनी r²).

^a This is the reading of B; cp. Ārṇukramapī: *te 'vadann itī sūktasya brahmajāyā juhūr muniḥ*. A's reading of the last pāda (37^{ab} being here omitted) means: '(then come) also the Āprī stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37^{ab}.

B 37, 38. After it follows the Āprī hymn of Jamadagni, 'Kindled to-day' (*samidhho 'dya*: x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manīṣiṇaḥ*: x. 111. 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā*: x. 114) is addressed to the All-gods. Some, however, think^a that here are praised

37. वामदधि^१ b, वामदधि fkr^२, वामदधि: m^१.—^१वो वामी^० m^१, ^०वो वात्री^० b, ^०वो वी^० प्री^० f, ^०वाव्योमिय^० kr^२.—37^{ab} is found in b fkr^२ m^१, not in hdr.—युगपद्दि व्रजन्तं तं h m^१ r, व्रजन्तं युगपत्सर्वे fkr^२, व्रजन्तं युगपत्सर्वे b.—वेक्ष्या अथयस्त्रिभिः h d m^१, वेक्ष्या अथयस्त्रयः r, वेक्ष्यासं त्रिभिः परे: fkr^२.

38. मनीषिषः b fkr^२, विनीषिषां h d m^१ r.—सुतान् hdr, सुतं b, सुवं fk.

^a This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citrah*: x. 115) which is addressed to Agni.

अमादर्विर् h m^१ r, ददर्शर्विर् b f k.

40. 'Drink' (*piba*: x. 116) praises Indra; 'Not' (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai*: x. 119) is addressed to Laba^a. 'That' (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राचोन्नामियम् fk, राचोन्नामियम् b, राचोन्नामियम् h m^१ r (आमियं राचोन्नम् S), आमियं तु परं ततः r^१ r^४ r^६.—आचम् ḡ, आचम् b f k, अचम् h d, तावद् r.—आप्याः r, आप्या h d m^१, आषा f, दाषा k, आष b.—वष्यां m^१ b f k r, वष्या h.—निपातिताः h m^१ r, च संयुता b, च संयुतः fkr^२.—The end of the *varga* is here marked by ८ in b f k, not in m^१.

^a 40^o is quoted by Śaḍguruśiṣya on RV. x. 119; cp. Āraṇukramapī x. 53^{ed} also quoted by Śaḍguruśiṣya, whose reading differs from that of the published text.

9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imaṃ naḥ*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma^a.

संयवः h m^१ r^३ b f k r^२, संयुतिः r.—वयस्वेष्ट्रापिसोमानाम् h m^१ r b f k, सोमापिवयसानां तु r^१ r^४ r^६.—इमं च h m^१ r, त्विमं तु f k, त्विम तु b.

^a Cp. Sarvānukramapī: *agni-varuṇa-somānām . . . atndry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself^a; but Soma is

praised with the sixth (6) and with the ninth in three verses (9^{ab}).

चतस्रस्त्वच hm¹r, चतस्र इति bfk.—सोमसु hm¹r, सोमसु fk, सोम्यसु b.—यज्या च hm¹r, यज्यां तु bfk.—नवम्या hm¹r³, नवम्यां bfk², नवम्याम् r.

* According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramaṇī, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa^a, while the last verse (9^d) is addressed to Indra alone^b. 'I' (*aham*: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिस्र m¹br, तिस्र fk, तत्र hdr³.—ऐक्षमेवोत्तमं पदम् hdm¹, ऐक्षमेवोत्तमं पदम् r, ऐक्षमेवोत्तमो खगौ bfk²(r²?).

* The Sarvānukramaṇī makes no specific statements about RV. x. 124. 5-8, simply remarking: *śiṣṭā yathānīpātām*. ^b According to the Sarvānukramaṇī the whole of 9 is addressed to Indra: *aindry uttamā*.

44. 'Not him' (*na tam*: x. 126)^a. The following hymn is to Rātrī (x. 127). That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)^b is a benediction. But that which follows,

रात्र्याः hm¹r, रात्रं bfk.—वेवुतं hdr, वेवुतं b, वेवुते fk.—आग्नीर्वाहः bfk, स्वाग्नीर्वाहः hm¹r.—यत् hm¹bfk², तत् r.

* According to the Sarvānukramaṇī this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact. ^b The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning *ā yasmā devavīṭaye*. The second consists of four stanzas, beginning *ā rātrī pāthīvam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning *arvāñcam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vīdyute*, referred to above. Next follows a long khila of forty stanzas, beginning *yān kalpayanti no 'rayaḥ* and described in the accompanying Anukramaṇī with the words: *yān: catvāriṣat, pratyah-kṛtyā-nāśanam, āśiḥ; pañktyantam*. It is mentioned by its pratika *yān kalpayanti* in Ṛgvidhāna iv. 6. 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*; quoted also in Kauśika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 602, on AV. x. 1). Cp. Meyer, Ṛgvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. 'The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery^a. 'Bestowing length of life' (*āyusyam*)^b is (in) praise of gold for oneself^c. 'Neither non-being' (*nāsat* : x. 129) is to Parameṣṭhin.

नोऽरयः hdm¹r, न इति b, नति f, नतिं k. — छत्वा^o m¹r, छत्वा^o hd, छत्वा bfk. — नाशयमात्मनः hdm¹r, देवतमुच्यते bfk. — नाशयत् hdr, नाशयत् f, नाशय b, नेति यत् r¹r⁴r⁶, नाशयत् k. — The end of the *varga* is here marked by ९ in bfk, not in m¹.

^a The same description, *kṛtyānāśanam*, in the Anukramapī of the khila collection. In AV. Parīṣiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāyāṇa*, and are described as counteracting sorcery, *kṛtyāpratīkaraṇāni*.

^b This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramapī as *āyusyam : daśa : dākṣāyanāḥ . . . hiraṇyātmaṣṭutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note¹. This khila is also mentioned in the Rgvidhāna iv. 9. 1: *āyusyam āyurvarcasyam sūktam dākṣāyaṇam*; cp. Meyer, p. xxiii.

^c The expression used in the khila Anukramapī, *hiraṇyātmaṣṭutiḥ*, seems to mean 'self-praise in connexion with gold.'

10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvavṛtta*); also the next^a, 'The sacrifice which' (*yo yajñāḥ* : x. 130). 'Away' (*apa* : x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas : 4, 5) are traditionally held to be addressed to the Aśvins.

सुति hdm¹r, च या bfk².

^a Cp. Rgvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*ijānam* : x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1^{ab}), and the Aśvins in the next (1^{cd}).

मूमिष hm¹r, पूषा च bfk². — अग्निनी चोत्तरे ततः Am¹, अग्निना उत्तरेण तु bfk².

48. 'Forth, well' (*pro ṣu* : x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmasi* : x. 134. 7) is addressed to the All-gods^a. In the (hymn) 'Under which tree' (*yasmin vṛkṣe* : x. 135) the celestial Yama is praised.

प्रो वीहे hbf, प्रो वीहं m¹r. — देवुः तु hm¹r, देवुःसात् b, देवुःसात् fk. —
बुखानः m¹, बुखान hdbf, खावि kr.

* The Sarvānukramaṇī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim*: x. 136) is addressed to the Hairy Ones^a; in that which follows, 'And, O Gods' (*uta devāḥ*: x. 137)^b, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केशपिं r, केशपिं hd, केशपिं b, केशपिं f. — केशिन् bfk, केशिन्: hdm¹r (केशिन् S). — उत bf, उद् k, ह्युत hdr, हुत m¹. — देवानामच वावा खाद् A, अनावा तच देवानां B. — वातदेवसुचः परः B, वायवसुच उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

^a The reading *keśinaḥ* would mean, 'is addressed to the Hairy One'; but as the Sarvānukramaṇī has *kaiśinam* and Sāyana (on x. 137. 1) has the explanation *agnisūrya-vāyudevatākam*, I have preferred to read *kaiśinam* as referring to the 'Three Hairy Ones' (op. above, i. 95). ^b The Sarvānukramaṇī gives no details about this hymn, describing it simply as *vātādevam*.

50. The stanza 'May they protect' (*trāyantām*: x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

देवुः तु hdr, देवतु m¹, देवुः खाद् b, देवता (क्षि) f. — देवतः hm¹b, देवतः r, देवत fk. — परः hm¹r, हुतः br², वतः fk. — खादेतद् hr²m¹, खादे तद् r, सुतं खाद् bf. — विमेष्यं hdbf, विमेष्यं fk, विमेष्यं m¹. — रपसो वा विनाशन् hm¹r, रपसपापनोदनम् bfk². — The end of the *varga* is here marked by 90 in b, by 9 in fk, not at all in dm¹.

11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)^a, is addressed to Lākṣā^b. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun-rayed' (*sūryaraśmih*: x. 139) the first triplet (1-3) is addressed to Savitr.

वाचं bfk, वाचा hdm¹r.—त्वष्टिम् hm¹r, त्वष्ट b, त्वष्टा fk.

^a This khila, consisting of seven stanzas and beginning *bhūmīr mātā, nabhaḥ pītā, aryamā te pītāmahaḥ*, follows *yāṃ kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. ^b *Lākṣā* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)^a praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya^b.

परोक्षु hm¹r, परोक्षं तु bfr².—वैव hm¹r, वैव b, वैव fkr².

^a That is, in the third person. ^b Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramaṇī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated^a. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne acha*: x. 141)^b,

प्रकीर्तिताः bfr, तु कीर्तिताः m¹.—तवे त्वये bfr, तवत्वये m¹.—चत्परम् m¹f, तत्परम् b, चत्पराम् kr.—This śloka is found in B and m¹ only.

^a That is, Savitr, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79^a^b); but this is the only position in which it might be genuine.

^b This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *āgneyaṃ vaiśvadevaṃ ca*, must have a different sense from that required in A. See note ^a on 54.

54. is addressed to Agni and to the All-gods^a. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śārṅgas, as seers of couplets (*dvṛcāḥ*), adored Agni severally^b.

च चयम् m¹r, चायम् hd, वायम् b, (विचदे)वाचं fk.—तु वृचाः m¹r, तु वृचाः r³, उवृचाः hd, तु यवृचाः b, तु यवृचाः f (वृचाः S).—अपिम् r, पिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm¹.

^a If 53^d is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note ^a. This would be in agreement with the *Sarvānukramaṇī* which describes 141 simply as *vaiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5.

^b That is, each with a couplet. Cp. Sarvānukramapī: *ayam: aṣṭau; dṛcāḥ śārṅgāḥ ... āgneyam*; and see Śaḍgurusīṣya's explanation of *dṛca* as 'seer of two stanzas.'

12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imām khaṇāmi*: x. 145), the hymn which Indrāṇī herself sang,

ततः परम् hm¹r, अतः परम् bfk.—यत्स्वयम् bm¹r, यत्स्वयम् hdk.

56. they declare to be an esoteric (*aupaniṣada*) evolutionary (*bhāvanvṛtta*)^a hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāṭhā*^b with its extended leaves^c.

सूक्तं hm¹r, षट्कं fk, षट्कं b.—प्रवचति hm¹r, वदन्ति तु bfk.—उत्तानपर्षी पाठा तु m¹, उत्तानपर्षी पागम् b, उत्तरानपर्षी पाठां तु fkr².—महीषधिम् bkr², महीषधिं f, महीषधीम् m¹.—56^{cd} is found in B and m¹ only.

^a Cp. above, ii. 120, 121; v.87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The Sarvānukramapī has no reference to this, but speaks of the hymn as *upanīṣat* (Śaḍgurusīṣya: *upanīṣat-samjñam*). ^b As the name of a plant the word *pāṭhā* seems hitherto to have been noted by the lexicographers only. But the Rgvidhāna, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭā*, which also occurs in AV. ii. 27. 4; and this was perhaps the original form here.

^c The word *uttānaparṣā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife^a.

'O Aranyānī' (*aranyāni*: x. 146) is (in) praise of Aranyānī. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी fk, पतिसंवन्नीं r², पतिं संवन्नी m¹.—स्वन्वाः b, स्वन्वाः fk, स्वं पावाः r², स्वं वावा m¹.—सपत्न्यनोदिकाम् m¹b, सपत्न्यनोदिकाम् fr², सपत्न्यनोदिकाम् k.—अदुत्तरे h, अदुत्तरे d, तदुत्तरे m¹r, सुदुत्तरे bfk.

^a The Sarvānukramapī has *sapatnibādhanam*, with which expression cp. Rgvidhāna iv. 12. 3: *sapatnim bādhatē tena*.

58. 'Savitṛ with bonds' (*śavitā yantraiḥ* : x. 147) is addressed to Savitr. 'Enkindled even thou art fanned' (*śamiddhaś cit śam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayaḥ* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)^a.

मेधासूक्तमतः परम् bfr, मेधां मेधोत्तरं तु यत् hdm¹.

^a This is the khila which in the Kashmir collection comes next after *bhūmīḥ*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the *Ṛgvidhāna*, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, *Prolegomena*, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)^a is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsah* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutionary.

आदियमासुरित्वसाध hdm¹r, आदियं त्वासुरेति k, अपि त्वासुरेति^a bf.—शाख MSS. and r.—प्रचरति hm¹r, वदन्ति तु bfr².—59^d=56^b.—The end of the *varga* is here marked by १२ in bfr, not in hdm¹.

^a This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the *pratika* of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven *atichandas* metres, it is thus described in the accompanying *Anukramaṇī*: *ā sūs : sapta : ātharvaṇas subheṣajaḥ : āgneyam : prakṛtīḥ, kṛtir, ākṛtir, vīkṛtis, saṅkṛtīr, abhikṛtīr, utkṛtayaḥ [utkṛtīḥ]*. The RV. *Prātiśākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subheṣaja* (explained by Uvaṇa as the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from *Subheṣaja*,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parā-vṛtaḥ*) and the *Anukramaṇī* (*ā sūs*) have *ū*, which appears as *u* in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck^a: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) *Brahmaṇaspati* is praised either as the chief deity or incidentally;

तच hm¹r, चच fk, चव b.—इति वृषे hdr, इति तु वृषे m¹, इति ऋषे bfk.—Before 60, bfk m¹r insert the following śloka :

श्रीणको वैश्वदेवं तु मन्यते श्रावटाचनः ।

सुतेऽक्षिदेवताक्षि एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53^{ab}, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79^{ab} in several, if not all, the B MSS. With the first line cp. viii. 11^{ed}.

* The Sarvānukramaṇī has the same expression, *alakṣmīghnam*; cp. Rgvidhāna iv. 15. 2: *alakṣmīnāśanārtham*.

61. and Indra (is praised) in the (stanza) 'When' (*yat*: x. 155. 4), the All-gods in the stanza 'Around' (*pari*: 5). And the (hymn) 'Agni' (*agnim*: x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*: x. 157) is addressed to the All-gods.

इन्द्रश्च hdm¹r, इन्द्रं च bfk.—वापिम हdr, त्वपिम bfr².

62. Indra ^a is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character ^b.

प्राधान्यतस्त्वच hdm¹r, प्राधान्यतो वाच b, प्रधानतो वाच fkr².—सह सुतः hm¹r, च संसुतः bfk.—महज्जिह्व hdbk, महज्जिह्व r.

* The Sarvānukramaṇī simply describes x. 157 as *vatsvadevam* without any reference to Indra. ^b This pāda occurs in four previous passages: iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo naḥ*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सीर्यं तु hr, सूर्यं तु m¹, सीर्यं खाद् b, सीर्यं खा fk.—यत्नेतद् m¹r, यत्नेतद् hfb, य त्वतद् k.—स्वागुणांस m¹r, स्वां गुं hd, स्वगुणां bfk.—तच hfb, तच r.—च शंसति hm¹bfk, प्रशंसति r.—The end of the *varga* is here marked by १३ in bfk, not in hdm¹.

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tivrasya*: x. 160) is addressed to Indra. 'I release' (*muñcāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's ^a is spoken of as destroying 'royal consumption' (*rāja-yakṣma*) ^b.

मिषव्यं hm¹r, मिषव्यं fk, omitted in b.—राजयक्ष्मणं m¹, °ह्यं hdbfkr.

* The seer of this hymn is stated by the Āṛṣānukramaṇī and the Sarvānukramaṇī to be Prājāpatya Yakṣmanāsana. ^b The hymn is described in the Sarvānukramaṇī as rājayakṣmaghnam.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name^a. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni^b.

विष्णोर्देवतम् hm¹rbs, °देवतम् fk.—राजोन्नयिमितुं f, राजोन्नयमितुं b, राजोन्नयमितुं hm¹r³r²k (cp. v.r. on viii. 40), गर्मसंखावसंयुतं r.—यत्नितम् m¹f, यत्नितम् hrk, यत्निति b (cp. v.r. on viii. 63).—°यत्निति तु hm¹r, °यत्निति च bk, °यत्निति च f.

* 65^{ab} is quoted by Śaḍgurusīṣya on RV. x. 161. ^b Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*śravatām*). 'Vena saw that' (*venas tat paśyat*)^a is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)^b.

66^{ab}=v. 87^{cd}.—वितम् m¹, वितं b, वितं fk.—वितं तु वेवसात् पञ्चत् hdr, भावयुक्तं परं वितम् Bm¹ (वितम् m¹, वितं kr², वितं b).

* This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramaṇī: *venas: tṛcam; veno; bhāvavṛttan tu*. The reading of B refers to this khila less definitely by the latter description. ^b Cp. *yakṣmaghnam* in the Sarvānukramaṇī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni^a are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

पिरेव च bfk, पिरेव तु hm¹r.—दीर्घतपाः m¹r, °तपा b, दीर्घतपाः r¹r⁴r⁶, दीर्घ-तपाः hd, °तमा fk.

* There is no mention of Indra and Agni here in the Sarvānukramaṇī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest^a: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm¹r¹r⁴r⁶, अक्रे bfr, अक k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—०मिधानि bfr, ०मिधानि hd, ०मिधानि m¹.—स तम् m¹r, शतम् bfr², सुतम् hdr².—अपीतं सुतवायुभिः bfr, अपीतो निर्वृतस्तदा Am¹.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm¹k.

* Cp. the words of RV. x. 165. 3: *āśīryāṃ padaṃ kṛṇote agnīdhāne*.

15. Deities of RV. x. 165–174.

69. with the hymn 'O gods' (*devāḥ*: x. 165): it is stated to have the object of expiation*. '(Make) me a bull' (*rṣabham mā*: x. 166) is destructive of rivals. 'By which this' (*yenedam*)^b is addressed to Mind (*mānasa*).

In bfr, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो बृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70.

* Cp. Sarvānukramaṇī: *prāyaścittam idam*, adding *vaiśvadevaṃ*, of which nothing is said here. ^b This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedaṃ bhūtaṃ bhuvanaṃ bhaviṣyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manaḥ śivasanḥkalpaṃ astu*. The first six stanzas are identical with VS. xxxiv. 1–6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramaṇī: *yena: saptonā; mānavaḥ (mānasaḥ?) śivasanḥkalpo; mānasam*. From the reputed author the khila is called *śivasanḥkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The Rgvidhāna, iv. 20. 3, quotes this khila by its pratīka (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)* saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya*: x. 167). Varuṇa, Vidhātṛ, Anumati^b, Dhātṛ, Soma, Brhaspati—

विधातानुमतिर् hdr, विधातामति m¹, lacuna in bfr, cp. critical note on 69.

* Cp. Ārṇānukramaṇī x. 86: *viśvāmitrajamadagnī* (= Sarvānukramaṇī) *rṣir [rṣī] gāthīnabhārgavaṃ*. ^b 70^o has one syllable too many; cp. 68^a.

71. these six deities are there praised in the third stanza (x. 167. 3)*. With the following (hymn) 'Of Vāta' (*vātasya*: x. 168) Anila praised his father^b.

तच hbfb, तच m¹r.—तृतीयायामृचि सुताः hm¹r, तृतीयामिचि सुता b, तृतीया-
मिति संसुतः fk.—परेखासीद् hm¹r, परेखीसीद् bfb.—अनिचः b, अनिचं hdm¹rfa.

* Sarvānukramapī: *ṛṣṭiyā liṅgoktadevatā*; cp. Śaḍguruśiṣya.
kramapī x. 87: *vātāyano muniḥ sūktam vātasyety anilo jagau*.

^b Cp. Ārṣānu-

72. The seer Śabara* saw the hymn which (begins) 'Refreshing' (*mayobhūḥ*: x. 169). Now various kinds of milch kine are there praised^b.

यत्सूक्तम् hm¹r, तत्सूक्तम् bfb.—इवर ऋचिः r, इवरो ऋचिः hdm¹, इमर r¹r⁴r⁶,
स्मरा ऋचिः fk, स्मरा रिचिः b.—तच तु hm¹r, तच च bfb.—72° = v. 92°.

* The name of the seer is Śabara in the Ārṣānukramapī and the Sarvānukramapī.

^b The Sarvānukramapī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king* who has been anointed^b.

आ याही b, आ याहि° fk, त्वा याही° m¹r, त्वा याहि° h, वा याहि° d.—अ
सुतिः hd, अः सुतिः m¹r, अ सवः b, (अ)संसवः fk.—राज्ञेऽनिषित्ताय hm¹rs, राज्ञो
ऽनिषित्तस्य bfr².—आनुमन्त्रये hm¹r, आनिमन्त्रये bfb, अनिमन्त्रये a.—The end of
the *varga* is here marked by १५ in hbfb, not in m¹d.

* The Sarvānukramapī describes these two hymns as *rājña stutiḥ*; cp. R̥gvidhāna
iv. 22. 4. ^b 73°d is quoted by Śaḍguruśiṣya on RV. x. 173.

16. Deities of RV. x. 175–181.

74. Ārbudī* saw the next (hymn) 'Forth you' (*pra vah*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavaḥ*: x. 176. 1) is addressed to the R̥bhus.

आव्यां hd, आव्या bfb, आव्या r.—अर्बुदिः hm¹fr, अर्बुदिः b, अर्बुदः k, अर्बुदः r².—
यत्ततः hm¹bfr, यत्ततः r¹r⁴r⁶.—अर्बुदं प्र hm¹r, अर्बुदं प्र fk, अर्बुदं b.

* Cp. Sarvānukramapī: *pra vah . . ārbudīr grāṇo 'staut*.

75. Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda* ^a).

पतंगसु hdb, पतंसु m¹, ---- fk.—तवापरे hm¹r, वापरे b, वापरे fk.

^a The Sarvānukramapī uses the same word to describe this hymn; cp. Rgvidhāna iv. 22. 5: *māyābhedanam etat*.

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza: x. 177. 2) is praised Vāc, the goddess who cherishes in her heart ^a the speech which is well known (*viditām*) ^b.

मायानिदे m¹fkr, मायानिद° b.—सुतिताह m¹, सुतिताह b fkr.—देवी विमर्ति m¹, देवी विमर्ति b, देवी विमर्ति f, धमति kr.—या m¹bf, या kr.—वाचं विदितां सती m¹b, वाचं विदितां सती f, वाचा विदितां सती r.—This śloka is found in B and m¹ only.

^a Cp. the words of RV. x. 177. 2: *patango vācam manasā bibharti . . . dyotamānām*.

^b This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turyaṃ vāco manuṣyā vadanti*.

77. The hymn 'Forthwith this' (*tyam ū śu*: x. 178), which has Tārksya for its deity, they regard as a charm for good luck (*svastyayana*) ^a. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathas ca*: x. 181), is addressed to the All-gods.

त्वमू सु तार्क्षदेवत्वं m¹fkr² (तार्क्ष° kr²), त्वमू सु तार्क्षदेवत्वं b, त्वमू ध्विति तु सोपर्व hdb. The reading of the B MSS. is favoured by the Sarvānukramapī, which describes the hymn as तार्क्षम्.—उदेद्रे hd, उदेद्रे m¹, उदेद्रे f, उदितेद्रे b, उदेद्रे r.—वेद्यदेवं तु hdm¹r, वेद्यदेवं स्वात् bfk.—चेति च hm¹r, चेति तु b, no particle in fk.

^a Cp. Rgvidhāna iv. 23. 2: *tyam ū śu iti svastyayanam*.

78. In it the first three seers ^a have declared their own power: how the Rathamtara chant (*stotra*) and how the Brhat chant,

अथसु hm¹r, अथसु b, अथसु fk.—तवावा hrb, तवावा fk.—अथयस्त्रयः hdb, अथयसुतः fk, अथयस्त्रयः b.—The end of the *varga* is here marked by १६ in bfk, not in hdm¹.

* That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathapata, the Br̥hat, and the Gharma.

17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr* is implied. Now in the hymn 'Br̥haspati' (*br̥haspatiḥ*: x. 182) Br̥haspati is praised.

संभूतो hd, संभूतः m¹, संभूतो br, संभूता (घर्माः) fk.—चोपख्यते hrbfk, चाप-
ख्यते m¹, (वाद्चै) वाच वृक्षते r¹r⁴r⁶.—Instead of 79^{od}, given in the text according to
the reading of hdr, m¹ bfr² have substituted a line which has already occurred twice
before in B MSS.:

सुक्तेऽस्मिन् देवतास्मिन् एता एव प्रकीर्तिताः । (तु कीर्तिताः m¹)

b alone further adds the line—

असौत्परेष सुक्तेन तपुर्मूर्धा बृहस्पतिम् ।

* Cp. RV. x. 181. 3: ā sūryād abhavan gharman etc.

80. Some consider this praise (of Br̥haspati) to be prayers for the institutor of the sacrifice (*yajamāna*)^a.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyam tvā*: x. 183)^b,

यजमानस्य hm¹r, यजमानार्थाः b.—केचिदेतां सुक्तिं विदुः hm¹r, केचिदेव वदन्ति
ताः b.—80^{ab} is omitted in fkr².

* The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *athā karad yajamānāya śaṃ yoḥ*.^b 80^{od} = Āraṇukramaṇī x. 95^{od}, except that the reading there is *sūktam tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son^a, then

देवता MSS. and r.—सिद्धिरेवाच सचिताः bf, सिद्धिरेवार्चसचिताः kr², सिद्धिरेवाच
देवताः hdr.—प्रथमा हि वदत्यस्य hm¹r, प्रथमायामृषि सुताः b, प्रथमायामृषि सताः
f.—This śloka is omitted in r¹r⁴r⁶.

* The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. Sarvānukramaṇī: *anvṛcam yajamānapatnihotrāśiṣaḥ*.

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (*viṣṇuḥ*: x. 184) they declare to be addressed to the All-gods^a.

°सर्वं त्वयि: hdm¹r³, °सर्वत्सुयि: r, °सर्वत्सुयि: bfk.—सूक्तं तु hm¹r, यत्सूक्तं bfk.—
प्रवचति hm¹r, तदुच्यते bfk.

^a The Sarvānukramaṇī describes this hymn as *liṅgoktadaivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring^a. Now the following (hymn) is 'O Nejameṣa' (*nejameṣa*)^b. It is stated to be optionally (applicable: *vā*)^c with a view to offspring.

खदार° hm¹r, खदारे bfk.—परं hm¹rb, परे kr².—नेजमेषेति hm¹r³kr², मर्वमेषेति b, नेजमेषं हि r.—गर्माथं वा तदुच्यते hdm¹r¹r⁴r⁰, गर्माथं तावदुच्यते r, गर्माशीरिव बोध्यते b, गर्माशीरिव बोध्यते fk.—The end of the *varga* is here marked by १७ in bk, by २७ after 83^{ab} in f, not at all in hdm¹. Owing to the transposition of 84, 85, the figures indicating the end of *vargas* 17, 18, 19 have got shifted, but come right again at 20.

^a Cp. Sarvānukramaṇī: *garbhārthāśiṣ*. ^b This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenedam* and this, the Kashmir collection has one of two stanzas beginning *yāsām ūdhaś caturbīlam* and coming before RV. x. 170. ^c I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejameṣa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the Gṛhya Sūtras; e.g. AGS. i. 14. 3: cp. Stenzler, pp. 35-37. This khila is also mentioned in Rgvidhāna iv. 23. 3; cp. Meyer, p. xxiii. It is translated and examined with reference to its deity, Nejameṣa, by Winternitz, JRAS., 1895, pp. 149-155.

18. The khila 'Nejameṣa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'^a—with (this) half of the whole (first) stanza he^b means this whole combination (*yoga*) of prayer^c:

यस्यै bm¹, यसी r, these two and the following three syllables (ने पुष°) omitted in fk.—पुषकामाया m¹r, पुषकामाय b, कामाय fk.—सवागर्धेन fkr¹r⁴r⁰, सर्वा: गर्धेन b, चक्षमर्धेन m¹, चक्ष्मादर्धे च r.—यत्कृतम् fkm¹r¹r⁴r⁰, यत्कृतम् b, तत्कृतम् r.—आश्विनो योनमेतं हि all MSS. and r.—यज्ञो m¹, यज्ञो r, यज्ञो b, यज्ञो f, यज्ञो k, यज्ञो r².—

नोर्वेन $m^1 r^1 r^4 r^6$, नी वेनु fk , नीर्वेनु r^2 , नी वेनु b .—मन्वति all MSS. and r .— m^1 is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others ($b f k r^2 r^1 r^4 r^6$) have them between 130 and 131, where they are absolutely out of place. hd omit them altogether.

* The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyat me* &c.) may be taken to represent the whole khila of three stanzas.' ^b That is, Māthara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. ^c According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter e^a is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhē*)^b the two e 's (*ay-oh*) have the meaning of a past tense (*bhūtakarana*) in (the sense of) *au* (*āv-i*)^c.

कम्पयति $m^1 kr$, कम्पयति b .—नाञ्जि $m^1 rf$, नाञ्जि k , नाञ्जि b .—माठरः r , मावरः $m^1 b f k$.—आञ्जति $m^1 b f k r^2$, आञ्जति r .—वाञ्जवा b , वाञ्जवा r , वाञ्जवान् f , वाञ्जवा k , वाञ्जवा m^1 .—आञ्जयोरिति b , मन्नाञ्जयोरिति f , मन्नाञ्जयोरिति k , स्त्रीञ्जयोरिति r , स्त्रीञ्जयोरिति m^1 .

* That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of e in both noun and verb in this khila. ^b This remark refers to the verb used in the second stanza: *gatheyam prthivi . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings $-e$, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadh-e*, 1st pers. ^c That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi trīṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa^a, Aryaman, Mitra. Now in very few^b other (hymns) addressed to the Ādityas,

माहिचं $hm^1 r$, माहिचं b , माहिचं fk .—सूर्यवदमिषायाम् $hdm^1 r$, पद्वार्यममिषे b , सूर्यामिमिषे fk .—तरेषु तु $hm^1 rk$, तरेषु च bf .—86^{bo} is omitted in $r^1 r^4 r^6$.

^a I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamamitrāṇām*) has occurred twice before: iii. 108^a and v. 50^c. ^b 'Very few' is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying.

B It is recognized (*drṣṭa*) as also benedictory in the valediction of travellers ^a (*yātām*).

देवाः m¹, देवा hbfk, वाता r.—वे श्रुतम् hdm¹, विश्रुतम् br, विश्रुतम् fk.—यातयपि b, यातमपि f, पातमपि m¹kr.

^a The emendation *yātām* is supported by the use of *adhvasu* in RV. x. 185. 2 and by the words of the R̥gvidhāna iv. 23. 3: *mahi triṇām avo 'ste itī svastyayane japeṭ*. Cp. RV. viii. 83. 6: *kṣiyanto yānto adhvaṇā ā devā vṛdhāya hūmahe*. This hymn is described as *svastyayanam* in the Sarvānukramaṇī also.

88. (Then) Ula praised his father Vāta^a (in) 'May Vāta' (*vātaḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the R̥g-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas^b.

वात आभियमुत्तरम् hdm¹, आभियं प्रापथे परम् bfrk.—दाशतयीषु hdm¹r, दाशतयीषु r², दावतयीषु b, दाशपीषु f.—तु hm¹r fk, च b.—The end of the *varga* is marked at the end of the next śloka in bf, not at all in hdm¹k. See note at the end of the preceding *varga*.

^a Cp. above, 71.

^b Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramaṇī also.

19. RV. x. 189, 190. The khila 'Samjñānam.'

89. Whatever elsewhere is spoken of as addressed to Jātavedas^a is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyaṃ gauḥ*: x. 189), Sārparājñī sang of herself (in it)^b.

इन्द्राभियं hdm¹r²bfrk², देव आभियम् r.—स्यं जगौ Am¹, जगौ स्यम् B.

^a In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukramaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

^b Cp. Sarvānukramaṇī: *sārparājñī; ātmadātātātāṃ sauryaṃ vā*.

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākatāyana,

तस्यास्ता देवता तच्च hm¹r, तस्य सादेवता सेव b, तस्य सा देवता खव f.—सूर्यम् hm¹r^{fk}, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—
च चाचार्यः m¹r^bfk, चाचार्यः hd.—शाकटायनः hdm¹r³bkr², रषीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutionary (*bhāvavṛtta*)^a hymn (x. 190)^b

द्दर्शाचमर्षवः hm¹r, द्दर्शाचमर्षवः b, द्दर्शाधर्मर्षवः f.

^a Cp. Sarvānukramaṇī: *aghamarṣaṇo; bhāvavṛttam*. ^b With reference to this hymn, h has on the margin the following lines:

आपये चमर्षवसूक्तम् ।

देवता माववृत्तसु ऋषिदेवाचमर्षवः ।

इन्द्रस्त्वानुष्टुभं तस्य माववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification^a. As the horse sacrifice is the chief of offerings, removing every infirmity^b,

यस्याच् m¹, यस्या यस्या f, यस्या hdbk, तस्या r.—92^{ad}, 93^{ab} are wanting in r¹r⁴r⁶.

^a Cp. Rgvidhāna iv. 23. 5: *pavitṛāṇāṃ pavitṛam tu japed evāghamarṣaṇam*. ^b 92^{ad} and 93^{ab} appear with slight variations of reading in Rgvidhāna iv. 24. 2, being there introduced with the words *evam tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)^a is (in) praise of knowledge.

तदादीनीति h, ंदीनीति d, ंदानीति fk, तदादीनी b, तदादीनि m¹, तदादीनि तु r, तदादीनि तु r¹r⁴r⁶.—संज्ञानं ज्ञानसंख्यः hm¹r, संज्ञा ज्ञानसंख्यः b, संवज्ञानं संख्यः f.—The end of the *varga* is marked by १९ in hbfk after the next śloka (94), not at all in m¹d.

^a This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anikavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94. Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals^a. 'Together, together, indeed' (*saṃ-sam it*: x. 191. 1) and 'Forth, of sacrifices' (*pragdhvarāṇām*)^b are traditionally held to be two (stanzas) addressed to Agni^c.

चतुर्थं यत्तु m¹f, चतुर्थं य तु k, चतुर्थं यत्तु hd, चतुर्थं यत्तु b, चतुर्थं (तेईस्त्वम्) r¹r⁴r⁶.—चेत्वापिदे एव ते hdm¹r, स्वापिष्वावेते b, स्वापिष्वावेते f.—स्युते hdm¹frb, स्युता k, उमे तचापिदेवते r¹r⁴r⁶.

^a This is the khila which in the Kashmir collection comes after *saṃjñānam*. It consists of three stanzas, and begins *nairhastyam senādaraṇam*. It is thus described in the Anukramaṇī: *nairhastyam; ṛcam; nīrahastyaḥ* (*nīrahastya* MS.); *sapatnaghnaṃ senādaraṇam; ānuṣṭubham bṛhatimadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamarṣaṇa*, (2) *saṃ-sam it*, (3) *saṃjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*saṃ-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādhvarāṇām* as addressed to Agni. The order in which the Ṛgvidhāna mentions these four khilas is: (1) *aghamarṣaṇa*, (2) *nairhastyam*, (3) *saṃ-sam it*, (4) *saṃjñānam*. Cp. Meyer, Ṛgvidhāna, p. xxvi; Oldenberg, Prolegomena, p. 507.

^b This khila of seven stanzas, beginning *prādhvarāṇām pate vāso*, follows *nairhastyam* and is thus described in the Anukramaṇī: *pra; sapta; kasyapo jamadagnir; uttamā saṃyur; ādyā āgneyī gāyatrī, doṭīyā yottamā āśīḥ pāṅktaḥ, ṛṣīyā gkṣarastutis sā gnuṣṭup; caturikī saumī, pañcamī saurī*. The last stanza is identical with the last of *saṃjñānam* (*tac chaṇ yor ā vṛṣimahe, &c.*), and is at the same time the concluding stanza of the RV. according to the Bāṣkala recension; cp. Oldenberg, Prolegomena, p. 495. ^c *Agneyyam* must be the right reading, as from the above statement of the khila Anukramaṇī and from that of the Sarvānukramaṇī on RV. x. 191: *ādyā āgneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first^a (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञाने b, संज्ञानं hm¹r, संवच्चनि fk.—चचाच्चिनी hm¹r, तचाच्चिनी bfk.—95 is wanting in r¹r⁴r⁶.

^a The irregularity of declension in *prathamasyām* is probably due to the following *ṛṣīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals^a.

आशिवोऽनिवदन्ति ताः hm¹r bfk, स त्वाग्नीर्वेद उच्यते r¹r⁴r⁶.—96^{ad} and 97 are wanting in r¹r⁴r⁶.

* That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*sam-sam*: x. 191) and 'Unanimity' (*samjñānam*) to be the best (charm for) conciliation^a.

संवननं f, शिवननं r², संवर्तनं b, संसवनं hd, संहननं m¹. The name of the reputed seer in Ārṣānukramaṇī x. 99 and in the Sarvānukramaṇī is Saṃvanana.

* In Rgvidhāna iv. 24. 4, 5 *sam-sam* is described as *saubhṛātṛkaraṇam mahat*, and *samjñānam* as *sandhikaram*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years^a.

महानाम्न्य चचो hdr, महानाम्न्यं चचा f, महानाम्न्य रिवां b.—गुह्यास m¹r, गुह्यां bf, गुह्या hdk.—ऐन्द्रास्य यो वेदेत् hm¹r, ऐन्द्रास्य वेदे b, (ता) ऐन्द्रास्य यो वेदे f.—सो हो ब्राह्मः r¹r⁴r⁶, सो हं ब्राह्म hm¹r, सो ह ब्राह्मं b, सा ह ब्राह्मं r², सा ह ब्राह्म्यं f, Śaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has चहर्ब्राह्मं.—स राध्वते hdm¹r, खराध्वते r¹r⁴r⁶, खरध्वसौ b, खरध्वसौ f, खरंध्वसौ kr².—In m¹ this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m¹d.

* Cp. Bhagavadgītā viii. 17: *śahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

tad vai yugasahasrāntam brāhmaṇaṁ puṇyam ahar viduḥ.

21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas^a. The deities which appear in praise^b therein, own the hymn (*sūktabhāḥ*)^c. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

तुषाधर्मं m^1b , विषाधर्मं f , विषाधर्मं kr^2 .—सूक्तमाहस् fb , सूक्तानाहस् kr^2 .—
तस्मिं m^1b , तस्मिन् fr^2 .—सुतो m^1 , सुतो bfr^2 .—इक्षते याः सूक्तमावः m^1 , इक्षते यः
सूक्तमावा fkr^2 , इक्षते यः स सूक्तमाव b .—प्रधानसूक्तम् $bfrkm^1$, प्रधानसूक्तम् r^2 .

* According to this RV. i. 99 would not be a *sūkta*. ^b Cp. iv. 143: *stutas yasyeha dr̥śyate*; see also vi. 16. ^c 99^b has one syllable too many.

B 100. Now one should know that the *Mahānāmniṣ* ^a are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣṭam*) in a *Brāhmaṇa* ^b. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the *Nivids* ^c, as one applies (*āha*) the designation of hymn to the *Praśas* ^d.

ऐन्द्रीर्चया b , ऐन्द्री चचो m^1f , ऐन्द्रा चचो kr^2 .—विषात् m^1 , विषा $bfrkr^2$.—इष्टं m^1bfrkr^2 .—ब्राह्मणे b , ब्राह्मण fkr^2 , ब्राह्मणः m^1 .—सूक्तवादी निवित्सु m^1b , सूक्तशब्दो नवित्सु fkr^2 .—प्रेषिष्याहा fkr^2 , प्रेषिष्याह m^1 , प्रेषिष्याह b .

* These stanzas (= Ait. Ār. iv) form the khila which follows *prādhavarāṇām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anuśaṃśiṣo dīśaḥ*, and are thus described in the *Anukramapī*: *vidā: data; . . . aindraṇ pāvamānam ānuṣṭubham*, &c. They are described in the *R̥gvidhāna*, iv. 25, as constituting the end of the *R̥g-veda Saṃhitā*. Cp. Oldenberg, *Prolegomena*, p. 509 f. ^b Cp. AB. v. 7. 2: *indro vā etābhir mahān ātmānaṃ utramimīta, tasmān mahānāmnyah*; cp. also KB. xxiii. 2. ^c That is,

the *Nivid-sūktas* are so called as the principal hymns which at the midday libation have the *Nivid* inserted in the middle, or at the third libation before the last verse of the *Sastra*. Thus the *Dūrohaṇa* hymn to Indra-Varuṇa is treated as a *Nivid* (AB. vi. 25. 7).

^d That is, the *praiṣṭkaṃ sūktam*, which consists of twelve *Praśas*; see above, ii. 152, 154.

B 101. One should understand that these ^a constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the *Kuntāpa* (*kuntāyā*) ^b and are separated by *pādas* ^c, as the *Aitaśa* (*pralāpa*) ^d and the verses technically called *Devanītha*, &c.; for in the *Kuntāpa* (section) all that constitutes one hymn ^e.

सूक्तिकदेशा m^1fkr^2 , सूक्तिकदेशा b .—कुन्ताः m^1 , कुन्ताः b , कुन्ताः fkr^2 .—निशाखाः b , निशाखाः f , निशाखाः k , निशाखाः r^2 , नितांताः m^1 .—यक्षितशो m^1 , यक्षितशो fkr^2 , यक्षितो b .—देविनिपादिसंज्ञा fkr^2 , देवतयादिसंज्ञा m^1 , देवनीषादिसंज्ञा b .—कुन्तापि b , कुन्तापि fk , कुन्तापि r^2 , कुन्तापि m^1 .—एवं हि सूक्तम् b , एवं सूक्तम् fkr^2 , एकसूक्तम् m^1 .

* That is the Nivids in the Nivid-sūktas and the Praiṣas in the *praiṣikaṇ sūktam*.

^b The word *kuntāyā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakāṇ tṛṃśadycaṇ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. AŚS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. ^c The AB. states that the Aitāsa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *nīśāstāh*, 'separated' (see St. Petersburg Dictionary under *√śās*), though greatly tempted to make the correction *vi-śāstāh*, 'separately recited'; cp. AB. iii. 19. 8: *trīr nividā sūktāṇ viśaṃset*. ^d In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāsa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and AŚS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. AŚS. viii. 3. 25) in his commentary on AB. vi. 34. 1. ^e This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitāsa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*purīṣa-pada*)^a of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm¹r, आसां स्वात् fbk.—स्वात्स्वपतिः hm¹r, स्वपिदेवतम् bfr².—
आपिदेवतम् विष्णवम् hdr, ऐङ्गं च विष्णवं चैव b, विद्ं स्वा विष्णवा चैव fk, विद्ं स्वा विष्णवं
चैव r².—पौष्णं चैव तु पञ्चमम् hdm¹, पौष्णं देवन्तु पञ्चमम् r, पौष्णं चैवमतः परम् b,
पौष्णं चैवमनः परम् fr², पौष्णं चैवमनः परम् k.

^a These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava-gindra-pauṣṇa-daitvāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; AŚS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

प्रीवा ये च hdr, प्रीवा ये च b, प्रीवां ये च fk, प्रीवा एव m¹.—हविषु स्वात् hm¹r, हविर्यस्वात् b, हविर्यस्वा fk.—देवताम् hdm¹, देवताम् bfk, देवतास् r.—च ते hbfr², च ये m¹, तु ये r.—The end of the *varga* is here marked by २९ in hbfr, not in m¹d. The fact that h marks the end of the previous *varga* after 98 and of the present one here, though the twenty-first *varga* would thus contain only two ślokaś, is an indication that 99-101 belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas^a (can be ascertained) by their respective characteristic names^b; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

विष्णवे देवताः hdm¹rbfk, शिङ्गोत्तदेवताः r¹r⁴r⁶.—निमदेन hdm¹r, निमदेन bfr².—कस्यागुवा hm¹r, कस्यायवा k, कस्याय f, कस्याय b.

^a See St. Petersburg Dictionary, sub voce.

^b That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitr the Uṣṇihś, to Soma the Anuṣṭubhś, to Brhaspati the Brhatīs^a.

उष्णिहः m¹bfr, उष्णिहा hdr², उष्णिक् kr².

^a On this and the following ślokaś (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramapī of the White Yajur-veda (Weber's ed. p. 1v): *gāyatrīā agnēḥ, uṣṇikāḥ savitā, anuṣṭubhāḥ somaḥ, brhatyā brhaspatīḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the Triṣṭubhś, one should know, belong entirely to Indra^a; and all Jagatīs^b whatsoever belong to the All-gods.

ऐन्द्राय hr, ऐन्द्राय d, ऐन्द्राय f, ऐन्द्राय k, ऐन्द्राय b.—यासु hm¹r, यासु fk, यासु b.

^a According to the VS. Anukramapī the Pañktis belong to Varuṇa and the Triṣṭubhś to Indra: *pañkter varuṇas triṣṭubha indrah*. ^b VS. Anukramapī: *jagatyā viśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa^a. The Nirṇts are declared to be Indra's, and the Bhurijes are traditionally held to be Vāyu's^b:

खराबो br, खराबा fk, स राबो hdm¹.—इच्छ निवृतः hdm¹, निवृतः b, इच्छा-
तिवृतिः r, इच्छतिवृतिः fk.—मुरिब hdm¹, मूरिब b fkr.—107^{ed} is omitted in r¹r⁴r⁶.

^a Cp. VS. Anukramanī: *virājo mitraḥ, svarājo varuṇaḥ*. ^b No statement, VS. Anuk.

A 108. or these two^a may belong (to the god) in whose sphere^b (they are), or they may (both) have Vāyu for their deity^c.

But all the Atichandas metres have Prajāpati for their deity^d.

प्रजापतिदेवताः hm¹r f k, प्रजापतिदेवताः b.—108^b = 122^d.—The end of the *varga* is here marked by २२ in b f k, not in hdm¹.

^a That is, *nicṛt* and *bhurij* each taken as a singular. ^b That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. ^c This line (108^{ab}) is found in A and m¹ only. It has this position in m¹, but comes after 107^{ab} in A. I have placed it here because it seems much more naturally connected with 108^{ab}, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107^{ab}; and because we may infer from the silence of the VS. Anukramanī about both, that the two lines are thus connected. If the alternative in 108^{ab} had any reference to 107^{ab}, it would probably have been mentioned in the VS. Anukramanī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107^{ab}. ^d Cp. VS. Anukramanī: *atichandasaḥ prajāpatīḥ*.

23. Deities of metres, Vedas, Vagṛkṛā, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā^a.

वीर्यो द्विपदा सर्वा h, वीर्य द्विपदाः सर्वा d, वीर्या द्विपदाः सर्वा m¹r, द्विपदा वीर्यं ह्यो b f k r².—ब्राह्म एव^a hm¹r, ब्राह्मी लेव^a b f k r².—109^{ab} is found in A and m¹ only.

^a Cp. VS. Anukramanī: *vichandaso vāyur, dvīpadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the R̥g-veda (rc) are sacred to Agni^a, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya^b.

समसा ऋच hm¹r, समस ऋच fk, समससुच b.—आदिबो hm¹r, आदिबा b f k.—
वेव hm¹r, लेव fk, लव b.—सामानि m¹f k r, नामानि hd, मामानि b.

^a Cp. VS. Anukramanī: *sarvā r̥ca āgneyyaḥ*. ^b Cp. ibid.: *sāmāni saurāṇi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vasat' is sacred to the All-gods, (and) the sound 'him' (*himkāra*)^a. (The Āgura formula) 'We who sacrifice' (*ye yajāmahe*)^b is a form of the thunderbolt^c which is preceded by speech. The call 'Svāhā' has Agni as its deity.

ह्यं hdm¹r, तपं b, चयं fk.—वाक्पूर्वं hm¹r, वा पूर्वं bfk.—०पिदेवतः hdb, ०पिदेवताः f, ०पिदेवतः m¹.

^a *Himkāra* is mentioned with *vasatkāra* in AB. iii. 23. 4. ^b The formula used at the beginning of the *yājñā*. See Haug, *Aitareya Brāhmaṇa*, vol. ii, p. 133, note. ^c Op. AB. ii. 28. 5: *āgūr vajraḥ*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*krusṭa*) tone (*svara*) is to be recognized as in the head^a; the first tone belongs to the palate^b.

स्वधैव hm¹r, स्वधैव b, तथैव fkr².—तावत्तः hm¹rb, तावत्ताः f.—प्रथमः hm¹fr, प्रथम bkd.

^a Op. below, 116.

^b Op. below, 117. See VS. Prātisākhya viii. 47.

113. But the second belongs to the centre of the brows^a, the third has its place (*samśrita*) in the ear^b, the fourth should be (regarded as) in the tip of the nose^c, the low (tone) is stated to belong to the chest^d; one pronounces the *Atisvāra*^e as formed by a protraction (*karṣaṇa*) of the low (tone).

०संश्रितः hdm¹r, ०संश्रितः b, ०संश्रितः fk.—०सो मङ्ग उच्यते hm¹br, ०सोर्मङ्ग --- च्यते fk.—मङ्ग कर्षवसंयुक्तम् hdb, मङ्ग कर्षवसंयुक्तम् m¹, मङ्ग कर्षवसंयुक्तम् b, मङ्ग कर्षवसंयुक्तम् fk.—चतिस्वारं hdb, चतिस्वारं f.—प्रशंसति hm¹r, तु तं विदुः B.—The end of the *varya* is here marked by २३ in m¹, after 115^{ab} in fk, also in b, but by ३३, not at all in hd.

^a Op. below, 117.

^b Op. below, 118.

^c Op. below, 118.

^d Op. below, 119.

^e This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvāra*, is used below, 120; cp. the definition given there: *vikarṣaṇa man-drasya yuktaḥ*.

24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*krusṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कुष्टं hm^1rb , सर्वा k , omitted in f .—मनुष्याः प्रथमं स्वरम् hm^1r^2 , मनुष्याः प्रथमस्वरम् fk , मनुष्यः प्रथमः स्वरम् b , मनुष्यास्त्रितरेस्त्रिभिः r .—पशवः $hdm^1r^2bfr^2$, वसवः r .—This and the following two ślokas (114-116) come before 113 in bfr^2 .

115. Egg-born creatures, birds, serpents, employ the fourth; Pisācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपसृजते hdr , (°श्च)ोपसृजते f , चोपमंजते b , चोपसृजते r^2 , दूपसृजते m^1 , दूपसृजते $r^1r^4r^6$.—मङ्गं b , मङ्गा fk , मङ्गाः hm^1r .—115^{ed} is omitted in $r^1r^4r^6$.

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिसारसु hdm^1r , अतिसारसु bfr^2 , अतिसारसु $r^1r^4r^6$.—सर्वस्य hm^1bfr , शेषस्य r .—वैशदेवः m^1dbfr , वैशदेव hr .

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः hm^1r , आदित्यदेवतः bfr , वैदित्य एव तु $r^1r^4r^6$.—ध्रुवोद्देशं समाश्रितः $hdm^1r^2bfr^2$, ध्रुवोद्देशसमाश्रितः b , ध्रुवोद्देशश्रितश्च यः r .

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनसु hm^1rbfr , आश्विनसु $r^1r^4r^6$.—कर्षो hdb , कर्षो fk , कर्षो r .—त्वच hm^1r , त्वच b , त्वच fk , त्वेषु $r^1r^4r^6$.—The end of the *varga* is here marked by २४ in bfr , not in hdm^1 .

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चायुवः hdr, चायुवः m¹, चयुव b, चयुव f, चयुव k.—सूर्यदेवतः hd, सूर्यदेवतः b fkr.—117^{ab} is omitted in r¹r⁴r⁶.—उच्यते hdm¹r, चीरवः b, चीरवः fk.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuna. It is located^a in the position of the low (tone).

विक्वेयं तु bm¹r⁸, विक्वेयं तु hd, विक्वेयं तु fkr², कर्वेयैव r¹r⁴r⁶.—युतोऽति-
स्वार्यं m¹r, युतो निस्वार्यं hd, खरो तिस्वार्यं f, खरो तिस्वार्यं b.—स मैत्रावरुणो hm¹fr,
स मैत्रावरुणो k, सा मेद्वरुणो b.—मङ्गलानसमाहितः r¹r⁴r⁶, मङ्गलानसमानि षट्
hdm¹r⁸, मङ्गलानि समानि षट् bfk.

^a *Samāhita* being used in much the same sense as *samāhita* in 117^d and 118^b.
The reading *samānt śaś* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three^a are the three Lords of the World^b.

सामखराणां hm¹rbfk, इति खराणां r¹r⁴r⁶.—एति देवा इहोदिताः hdm¹rbfk,
उक्ताः सामसु देवताः r¹r⁴r⁶.

^a That is, of the three tones of the Rg-veda.

^b That is, the three forms of Agni, spoken of in i. 73 as the three chief lords of the world, *lokādīpatayas trayāḥ*.

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni; the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवतो hdb, वाग्देवतो m¹fr.—अवापियः hm¹r, अवापिङ्गः b, अवापिङ्गः f.—
प्रस्तावश्चैव hm¹r, प्रस्तावः सर्वं b, प्रस्तावः सर्वं f.—उन्नीचोपद्रवावेन्द्रो hd (°चोप° d),
उन्नीचापद्रवावेन्द्रो r, उन्नीचोपद्रवावेन्द्रो m¹, उन्नीचोपद्रवा चन्द्रो b, उन्नीचोपद्रवाचन्द्रो f.—
वा वायुदेवते hdm¹r, वोमयदेवते b, वोमयदेवते fk. The feminine dual °देवते is perhaps
due to a mechanical repetition of the pāda स्नातां वा वायुदेवते occurring above, 167^d.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable^a Om (*praṇava*) at the beginning^b.

निघनं hm¹r, निघनं fk, निघन b.—कीर्तनात् hm¹r, कीर्तितम् b.—123^{ed} is omitted
in fk.—The end of the *varga* is here marked by २५ in b, not in hdm¹ (nor in fk as
123^{ed} is wanting).

* In the Brāhmaṇa account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nīdhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note³⁹; cp. Sāyaṇa on AB. iii. 23. 4: *hīṃkārādayaḥ pañca sāmāṇsū vaiśvadevāyavāḥ*.^b Cp. Sāyaṇa, l. c.: *udgātrā pañkṛtavyaḥ sāmna ādau him ity evaṃ śabdo hīṃkārāḥ*.

26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

अवसमस्त्राणां hm¹r, अवसमस्त्राणां b.—124^{ab} is omitted in fk.—देवताविद्वेषेत hm¹r, देवता तदुपेक्षति f, देवता तदुपेक्षति k, देवता तदुपेक्षति b.

125. The Seven Seers^a, the Vasus, the Gods, the Atharvans, the Bhṛguś, Soma, Sūrya, and Sūryā^b, Pathyā svasti, the Two Worlds for whom formulas are stated^c, Kuhū, Guṇḡ, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m¹r, सप्तर्षयो अश्वयश्चापि देवा: hd, सप्तर्षयो देवश्चापि देवा fk, सर्व अश्वयो देवाश्चापि देवा: b.—अश्वर्षयो m¹r, अश्वर्षयो bk, अश्वर्षयो f, अश्वर्षा hd.—सोमसूर्या: hdm¹r fk, सोमसूर्या b, अंशोऽर्यमा r¹r⁴r⁶.—स्वस्ती br, स्वस्ति hdm¹fk.—चोत्तमस्त्री hdm¹r, चोत्तमस्त्री fk.—जुगुर् hdkfr, जुगुर् b.

* With the names enumerated in this and the following three ślokaś (125-128) cp. those contained in i. 125-129.^b As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound=Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85).^c I take this dual to be added to Rodasī in order to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ilā^a, the Āptyas^b, Vidhātr, Anumati^c, together with the Aṅgirasas,—these should be (regarded as) deities for whom formulas are stated^d.

असुनीतिरिळा hdm¹, असुनीतिरिळा r, प्रसुनातिरिळा b, प्रसुनातिरिळा k, प्रसुनातिरिळा f.—वा स्वाद् hdm¹r²r², वा स्वात् f, वा स्वा k, वा धी: r, वाप्या b.—तानुमतिर्दिया r,

•तनुमतिदद्या ह^d, •तानुमतिदद्या ^m1, •नानुमतिर्दद्या ^k, •तानुमतिदत्ता ^b, •नानुमतिदद्या ^f—अङ्गिरोमिः सहिताः क्षुर् ^{hm}1^r^b, अङ्गिराः सहिता क्षुर् ^k, अङ्गिराः सहिता क्षुर् ^f.

^a Cp. Nirukta xi. 48. ^b Cp. i. 128. ^c The correction *ka yā* is supported by the same collocation, *ka yo*, lower down (130). ^d The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparṇa, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya^a, Apām napāt, Aryaman, Vātajūti^b, Iṣaspati, and Rathaspati;

•पतिर्नोः ^{hdm}1^{fkr}2, •पतिर्नो^b, •पति । नोः ^f, •पतिर्नोः ^r1^r2^r4^r6.—सुधन्वा नमोमह्यः ^b, सुधन्वा नं न नोषः ^f, सुधन्वा नं न नोषः ^k, सुधन्वा न नोषः ^r3, सुधन्वा नोषः ^r1^r4^r6, सुधन्वा ननवः ^{hdm}1^r3.—•र्यमा वातजूतिर् ^{hdm}1^r, •र्यम धेतपक्वर् ^b, •र्यम यो तपक्षुर् ^f, •र्यम यो तपक्षु ॥ २ ^k.—•पतिश्चापि ^{hdm}1^r3^r2, •पतिश्चैव ^r, •पति चापि ^{bfk}.

^a That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. Saudhanvana and Agohya are commented on in Nirukta xi. 16. ^b This seems to be a corruption, as there is no deity of this name anywhere; it may stand for the epithet of some deity, like *twājūta* as the name of an Āditya in BD. iv. 82; see note there.

128. the Ṛbhus, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśaḥ*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods^a.

पर्वता पाच पत्नी ^{hdm}1^{bfk}, पर्वता पाच पत्नीर् ^r, वा नावच पत्नीर् ^r1^r4^r6. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on पाः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्दिशश्च ^{hr}, देवी पत्नी दिशश्च ^m1, देवपत्न्यो दितिश्च ^b, देवपत्न्यो दिति ^f, देवपत्न्यो दितिः ^k.—The end of the *varga* is here marked by २६ in ^{bfk}, not in ^{hdm}1.

^a Cp. above, ii. 130, on the character of Vaiśvadeva hymns.

27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways^a or in the other way^b, no formula is directly known (*pratyakṣa*) to any one who is not a seer^c.

अनुज्ञाता hm¹r, अनुज्ञाता b, अनुज्ञातां fk.—अन्वा hm¹r, अन्वा b, अन्वो fk.—
अनुवेद् hm¹r, अनुवेद् bfk.—मन्त्रम् hm¹, यंचं d, मन्त्रे bfk, मन्त्रः r.

^a That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. ^b That is, whether they are incidental. ^c That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the R̥g-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षीय hm¹fr, दाक्षीय bk.—बुद्धा r, बुद्धा hm¹bfk.—वाङ्मुनिः hrbfk, वाङ्मुनिः m¹.—मियोनिः hdr, मियोनिः bkr², मि° f.—उपाखाखाः hm¹r³bfkr², उपाखायाः r.—
देवता या hdbfk, देवतस्य r¹r⁴r⁶.—या अन्वो b, याः अन्वो fk, यास्तुवो hdm¹, यास्तुवो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm¹r only.

131. Of him who knowing the deities of the formulas^a, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities^b.

वर्म hdm¹r, मर्म bk.—जुषसी hm¹r, जुषसी b, जषति fk.—देवतास्य A, तस्य देव-
तास्य bfk, तस्य देवासी m¹.—हविर्वा° hdm¹r¹r³r⁴r⁶, हविर्वा r, हविर्वा° bfk².

^a Cp. *Sarvānukramanī*, introduction, § 1: *mantrāpām ārṣeyachandodātātavit*. ^b Cp. VS. *Anukramanī*, loc. cit.: *devatām avijñāya yo juhottī, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*iṭeta*).

Therefore one should offer an oblation (only) after carefully committing (*saṁnyasya*) the deity to mind^a.

अविज्ञान° hdr, अविज्ञात° bfk¹r¹r⁴r⁶.—हविर्मेव हि hd, हविर्मेव न m¹, हविर्मे-

वेन fk, हविर्मेवेत b, हविर्गामन्ति r.—देवतम् m¹k, देवतम् hdbf, देवताः r.—मनसि संव्यस्य m¹dr, मनसि संव्यस्य h, मध्येः संव्यस्य f, मनुषीय संपद्य b.—देवतां hdm¹, देवता bfr.—I have conjecturally placed २७ here as the end of the *varga*, because that figure in bfr comes after 85, which occupies the position of 132 in those MSS.

* Cp. VS. Anukramanī, loc. cit.: *saṃnyasya manasi devatāṃ havir hūyate*.

28. Importance of knowing the deities.

133. * He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session ^b.

साध्यायमपि m¹bfr, also h (but corrected on margin to मेव), म्यमेव d, म्यसुत r¹r⁴r⁶.—विष्णुविः hm¹r, विष्णुविः b, विष्णुविः fk, विष्णुतेः ः.—स सप्तसद्वि r, स तप्तसद्विः bfr, सप्तसद्विः hdm¹r³, स तप्त दिवस ः (w¹).—सप्तसन्निरपोद्यते hm¹ः (w¹), पोद्यते r¹r⁴r⁶, पोद्यते r, स्वर्गसन्निरमिषते b, स्वर्गसन्निरमिषते fk.

* This śloka is quoted by Śaṅgurusīṣya, with a few slight variations, p. 167, 10, 11.

^b That is, by the gods: op. VS. Anukramanī, loc. cit.: *svādhyāyam api yo 'dhīte mantra-daivatājñāḥ*, so 'muṣmin loke devatr apīḍyate.

A 134. In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity^a; and applying them wrongly one is here deprived of their fruit ^b.

अविष्णुहो hd, अविष्णुहो m¹r.—तत्पञ्चा र, तत्पञ्च hdm¹.—This and the following four ślokas (134-138) are found in Am¹ only.

* Cp. the adaptation of 135^{ab} in Śaṅgurusīṣya, p. 166: *ṛṣichandodāvatādi vijñānaṃ phalam ucyate*. ^b Cp. Sarvānukramanī, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest^a, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

अविष्णुहोदेवतादि rs, देवतादि hdm¹.—प्राणदृष्टिर्वि^० hdr, प्राणदृष्टि वि^० m¹.

* 135^a is quoted by Śaṅgurusīṣya, p. 166, śloka 2,

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)^a, should teach or even mutter (a formula), will fare the worse (*pāpiyāñjāyate*)^b.

अविदित्वा hdm¹r.—अविं hd, अवि° m¹r.—योऽध्यापयेत् r, याध्यापयेत् hd.

^a *Yoga* appears to be used here in the sense of *prayoga*. ^b This śloka is quoted by Śaṅguruśiṣya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.³ vol. i, p. 23 (middle). Cp. also Sarvānukramanī, introduction, § 1: *pāpiyān bhavati*; ŚB. xiii. 1. 5⁴.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities^a: it is for this reason (*iti*) that the great seers mention metre in the middle.

^a This śloka was known to the author of the Sarvānukramanī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatāś chandobhīr abhyādhāvan*; cp. Śaṅguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle^a (*ādhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṁdhi*) (and) the stanzas (themselves).

--प्रातः चानाप्तारं b, आप्तार वायनाधारं f, आप्तारं वायनाधारं k, आप्तारं वायनाधारं r², आप्तारं सायनाधारं r², आप्तारं स्वायनाधारं hm¹, आप्तारं त्वायनाधारं d, आप्तारं वा चानाप्तारं r.—विचिन्वा° hm¹r f k, विचिन्वा° b.—°त्तनि hm¹r b, °त्तनो f k.—ईषमायो h d r, ईषमायो m¹, वीषमायो b, वषमायो f k.—द्युमी hm¹r, द्युतो b f k.—संधिम् hm¹r, संधि f k, संधि (रिचो) b.—देवतवित्पठेत् h d b r, देवतवित्पठेत् m¹, देवत् - पठेत् f, देवत् - पठेत् k.

^a Cp. Vedāntasāra, 1: *ātmanam akhūlādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api mān viddhy akartāram avyayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मावृतम् hm^1r , ब्रह्मानतम् fk , ब्रह्मावतम् b .—योगि सदसतोर्ध्वम् hdm^1r , योगि सदसतो व्रतं fk , योगि सदसदो व्रतं b .—महच्छाशु च hdm^1r , महत्स्त्राशु च b , महच्छाव f , महच्छाराव k .—विश्वं hm^1r , विश्वं bf , विश्वं s k .—विशति hdm^1rfk , विशति b .—The last pāda is repeated in $hdbfk$.—The end of the *varga* is here marked by २८ in m^1bfk , not in hd .

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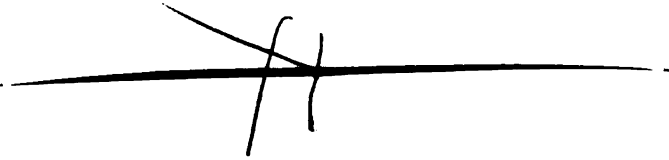
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